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THE DOMESTIC PICTURES OF FRANK D. MILLET BY CHARLES M. SKINNER

WHEN I say that the thing I best like in the figure paintings of Frank D. Millet is his precision, I realize that I inflict a shock on some readers. What! Precision in art? Why, that is geometric, photographic! So it is; that is, one kind of precision, to which objection is right enough. But there is another which implies grasp of theme, certainty of technic, even conscience, and that is what I would signify in the case of Mr. Millet.

It is often interesting to imagine what manner of man a painter would be if he had been born a

dozen years earlier or later; hence, under different conditions and influences. The composer who was born before Wagner had reason to lament his haste, for Wagner was to make his music well nigh obsolete; so the artist who just preceded the impressionist movement often finds himself reproved for tightness of drawing, hardness of lighting, dryness of color, mechanism in his composition, just as the impressionist is liable to find himself abused in fifty years for slovenly handling, falsity of tone, jumbled grouping and inability to see nature. Mr. Millet chose a very good season, on the whole, in which to make his entry into life and art, for he avoided certain methods and personalities, both among the patriarchs and "the



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HOW THE GOSSIP GREW

BY F. D. MILLET

The Domestic Pictures of Frank D. Millet



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OFF DUTY

BY F. D. MILLET

young fellows," that have generally, yet not always, beneficially affected American painting. What manner of artist would he have been, I wonder, had he been persuaded into impressionism. I question if he had become an artist at all, in that case, for it seems as if what is essentially and individually his art is opposed to it in method and spirit. When I refer to his exactitude, however, I do not refer of necessity to his precision in line, in lighting, and so on, but to the expression of his thought and vision. Corot and Pissarro may be as exact as Meyer Von Bremen and Meissonier, when it comes to that.

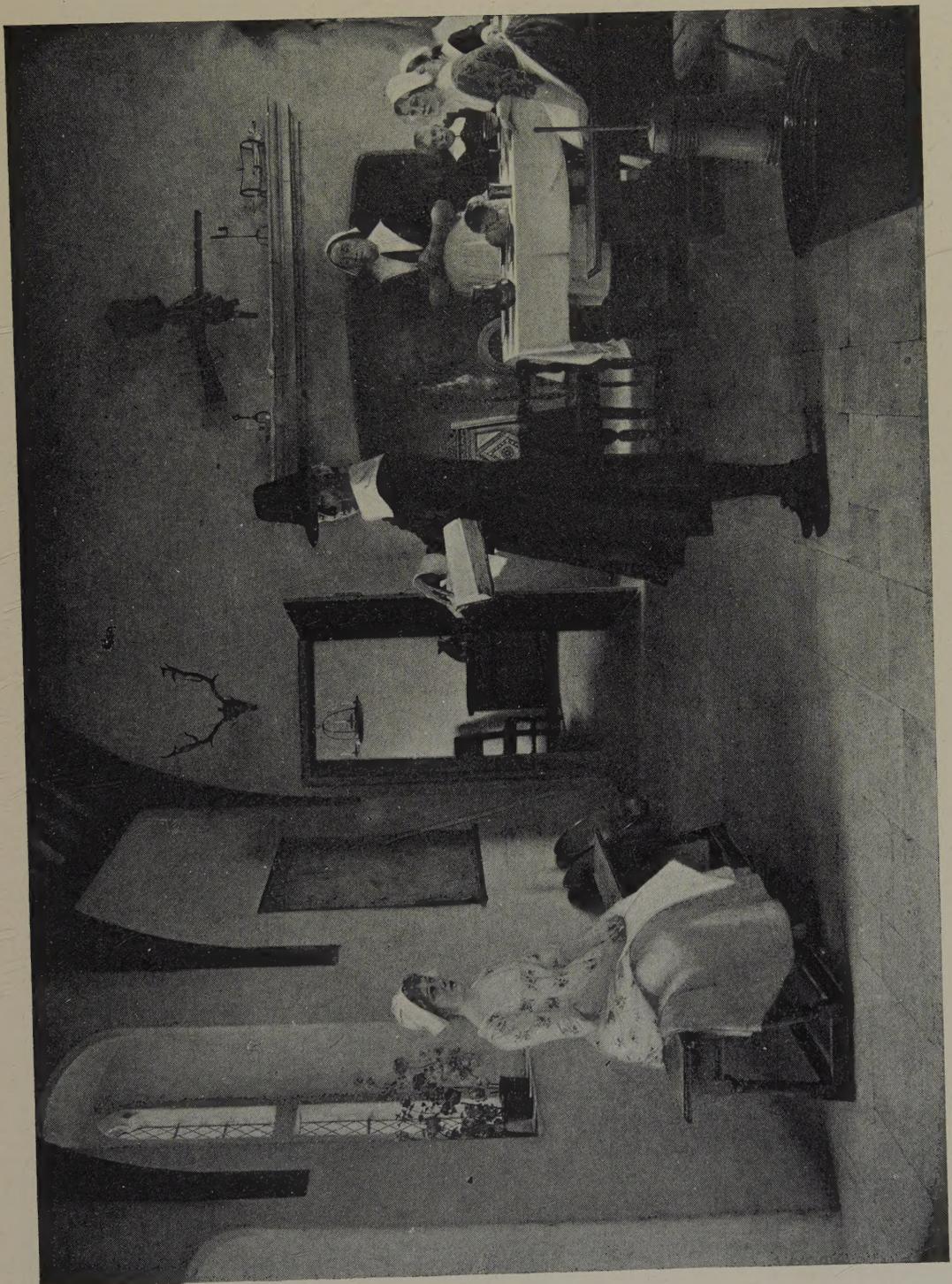
Mr. Millet's art, then, has that certainty which comes not merely of practice in its mechanics, but of a balanced temperament, of calm seeing, of a healthy man's pleasure in color, fluency of line and harmonious grouping. Yet while his work has forthright quality, as expression, it has the charm of suavity and brightness as story. And if it is laid up against him that he is a subject painter, let it be noted that in no instance does subject interest transcend pictorial interest, and so long as a picture is satisfying esthetically, its literary significance, if it has any, may add to it, but can not detract. When we hear the *waldweben* in "Siegfried" or the prelude to the "Rheingold," we listen for the music's sake. That a subject interest is added, and that the sounds signify the tossing of trees and murmur of the river, makes the music

only the more enchanting, for the theme is worthy of the music. So long as we enjoy Mr. Millet's work we can enjoy the story it tells or overlook it, as we please.

As a painter of *genre* Mr. Millet outranks Mr. Stone, Mr. Orchardson and sundry others who may suggest him, because he is frugal of sentiment; or, rather, he never lapses into sentimentality. The dangerous gift of humor

he also holds in abeyance, and wisely, for nothing else so quickly turns an artist into an illustrator. It might be supposed, likewise, that his experiences as special artist at the front, in a war or two, might have sensationalized his themes, but such is not the case; their dominant note is tranquillity, a sane and delightful attribute, appreciated in these days of restlessness; and he has found his *metier* in those domestic scenes, preferably of the old country, in which agreeable people are seen amid agreeable surroundings.

In his pictures of episode he reveals the situation, not by acting, but by suggesting it; therefore they have the charm of repose; but this pertinence is not obtained at any cost of vitality: his people are all animate; they have character, and, when he would rule it so, distinction. Were I a painter of animals or the human figure I would pose my models in such manner that if they were suddenly spelled into the slumber that held the land while the Sleeping Princess waited for the Prince, they would retain a measure of that pose. Horses at a gallop, cows tossing their heads and tails, men striding, thrashing their arms, fighting, women at the scrubbing-board, children dancing—these are hard matters to put into sculpture and pictures. If you are to live with them it will not be a month before you would beg them to be quiet. I would not care to live with Laocoön. Effects of animation are entirely possible without forcing the action into



THE BLACK SHEEP
BY F. D. MILLET

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The Domestic Pictures of Frank D. Millet

drama. In the well-known *Romans of the Decadence* Couture gives all the effect of revel, yet examination reveals not a single figure in an uneasy aspect or position.

Mr. Millet's canvases, then, have incipient or completed action—rarely the suspended motion that tires us by its arrest or vehemence. The gospel of the strenuous life may apply itself to the painting of pictures, but the powers forbid that they should represent the strenuous life, save as we find it depicted in such places as the Versailles gallery of battles!

This delicious peace that soothes and woos us in Mr. Millet's work is more than a matter of pose, to be sure. It is a totality of impression resulting from a pleasant craft in its pictorial elements. It is

in the atmosphere and environing, no less than in the people. In those immaculate breakfast-rooms of the early Victorian era you almost hear the clock tick, and you know that the jar of the world enters only as a rumor. The gossips over their tea might have stepped out of Jane Austen's or Mrs. Gaskell's novels, but they are concerned with nothing deeper than social excitements. A certain breeding denotes itself in the high grooming of the apartments; in their very furniture: the claw-foot tables, the Chippendale and Sheraton chairs, the bureaus and dressers with their fine old plate, the minifying mirrors, the candelabra, the Delft on the mantel, the bowls of flowers, the formal pictures on the walls. There may be a fox-hunting squire somewhere about the place, but we can be sure that he will moderate his Dammes and even the rubor of his countenance in these surroundings.

As an instance of Mr. Millet's method, observe his *The Love Letter*. The scene is one of those clean, quiet, softly lighted rooms that are pervaded with a sense of ancient ownership and consequence—a sense emphasized by the portrait group above the desk: easily a Lely. The white walls, the waxed floor and its rug, the rich mahogany with its refined and simple lines, the shining glass and silver, the screen before the fire, the snowy napery, are his setting, and in it he has placed only two figures: the father, a neat, precise, conservative old gentleman, who, having examined his morning mail, is scanning his newspaper and absently stirring his tea; and his daughter, slender, fine and innocent, in a fresh gown and apron, who stands hesitant and meditant before the table, holding a letter

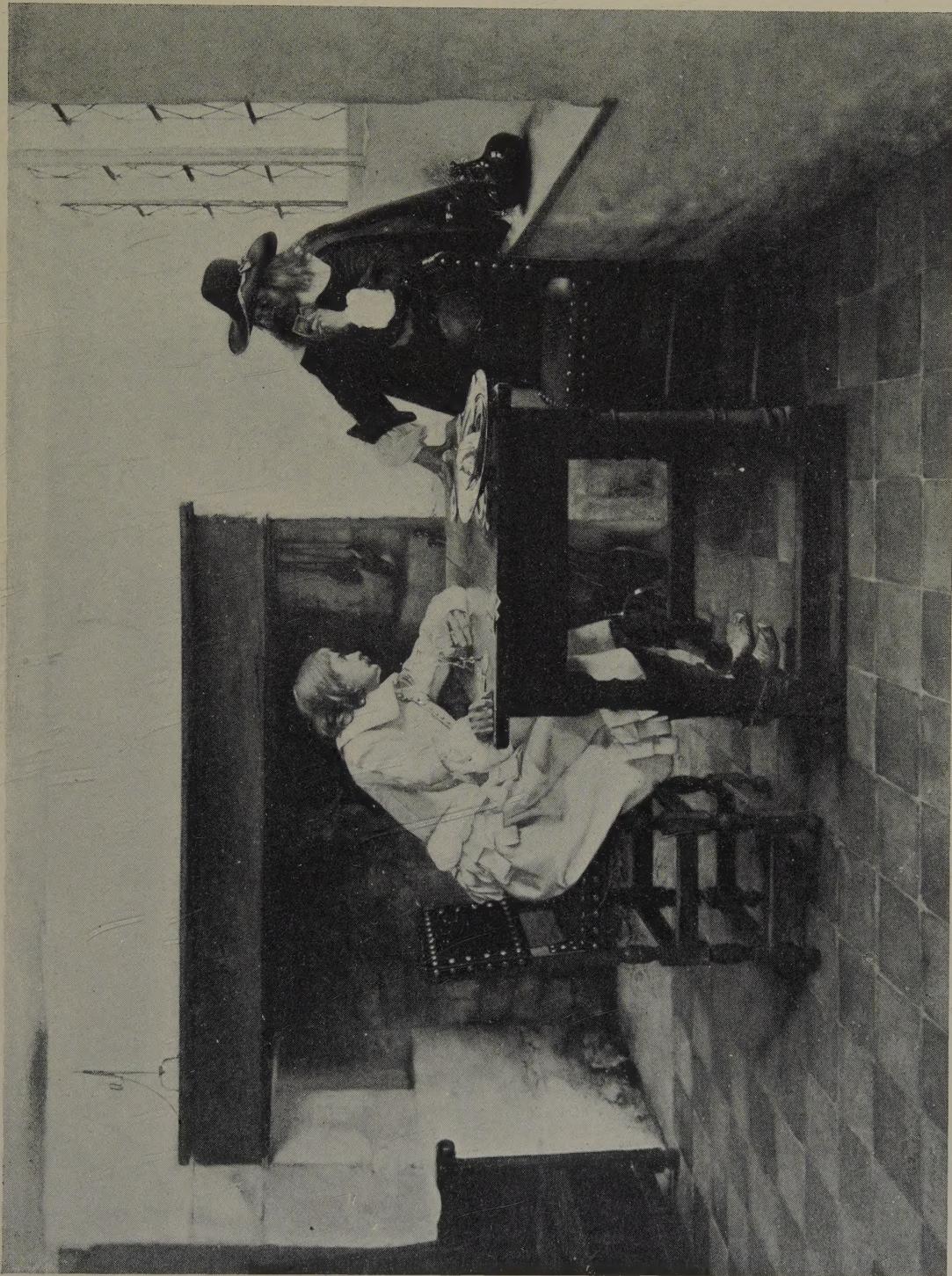


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FIRESIDE COMPANIONS

BY F. D. MILLET

ROOK AND PIGEON
BY F. D. MILLET



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in which we are sure there is matter of consequence. An affair of the heart is obviously touched upon here, yet it is suggested: not related. Imagination is piqued, may be, for a solution of the little mystery, but how much better as a picture this is than a solution: parental rage, scorn or sorrow, filial tears and protestations; or, the engaging but trite sequence of smiles and orange blossoms! Nothing grandiose in this, but it is a human document.

Tranquillity is felt in the picture of the young woman at the piano, idly running over a piece of music; and notice here the painter's knack in textures: the shining folds of the gown, the wool of the tapestry, the grain of the wood, the light, loose petals of the flowers, the glimmer of the glass. Here, too, is dangerous matter, since it is easily possible for a painter's skill to run away with him when he undertakes surfaces, and to fall into mere imitation. As a rule, the more of surface, the less of depth. A picture is not an imitation of an object: it is a disclosure of the painter's understanding of that object. If it is an imitation, it pretends to be what it is not, and great art never does that, whether it be an art of painting, or of acting, or of architecture, or of music. A picture is wrong,

as a picture, if its components deceive us, or if they come out of the frame to obtrude on our notice. But in this instance they keep their place as part of a realistic portrait treatment, none the less veracious because of its grace; indeed, we should feel the lack of these minor truths in an otherwise highly finished work.

This picture seems to defy certain customs in composition in that its darks are not unified, yet there is no effect of spottiness; there is, in fact, a subtle relation of the heavier masses, the chair arm and the vine about the mirror serving as their connections. Here, as in his other works, there is economy of the painter's material; a realizing of the possibility of turgidness that inheres in crowded canvases, while his simplicity never goes so far as thinness, and in the development of his theme the author is but permissibly academic.

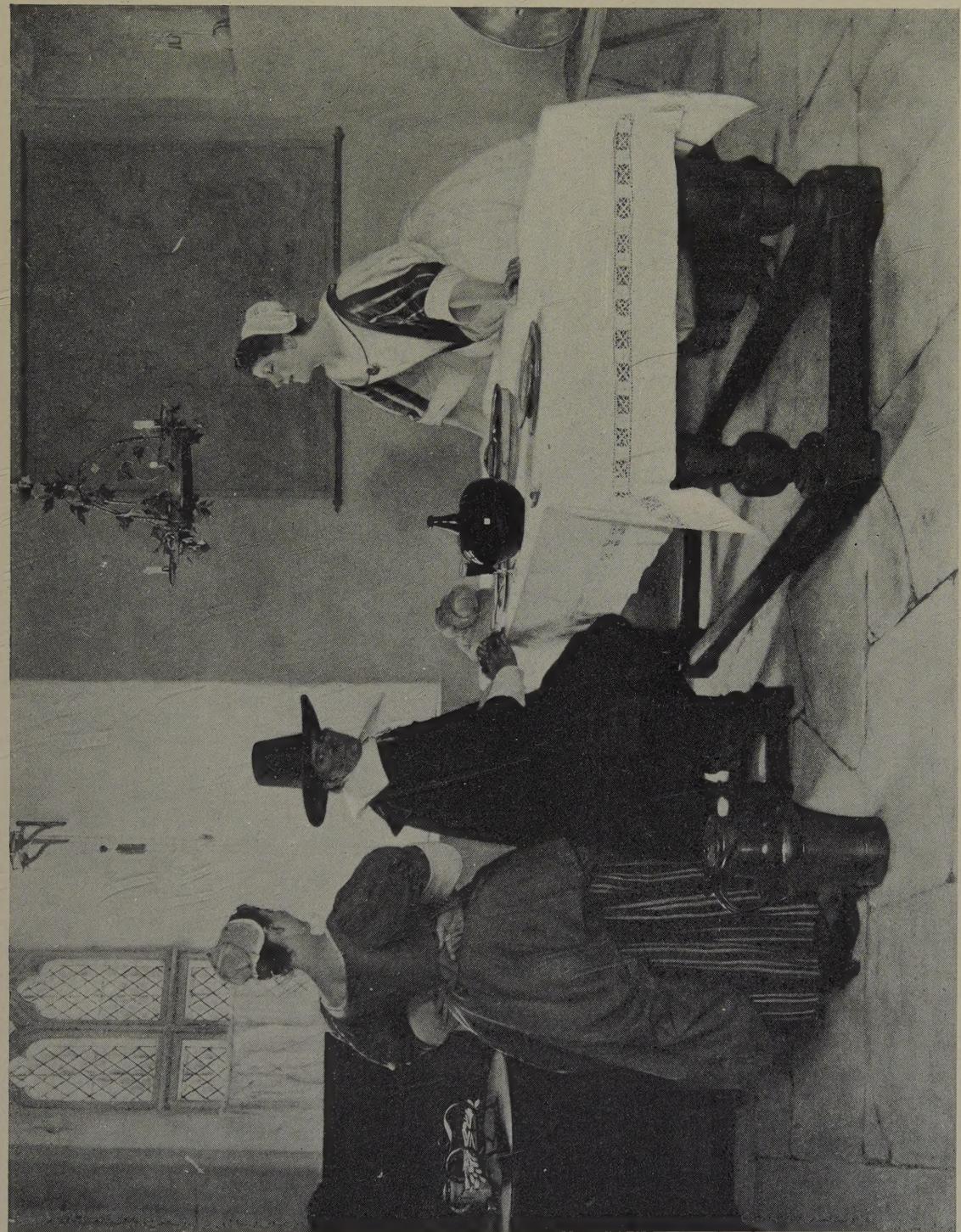
As an instance of scholastic use the *Rook and Pigeon* is worthy of study. Note the reduction of the group to its lowest terms by keeping the darks together, yet note, also, how the lights gain brilliancy and relief from the dark, the young man's light costume showing in front of the cavernous fireplace, while the darks gain strength by contrast with the light, the figure in the hat



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LUCKY AT CARDS, UNLUCKY IN LOVE

BETWEEN TWO FIRES
BY F. D. MILLÉT



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The Domestic Pictures of Frank D. Millet

being posed against the window. There is a quietly humorous symbolism in this performance, also, the innocence of the lamb and wickedness of the wolf being denoted in this very contrast of light and shadow. The model for the young man who is being fleeced at cards is hardly so ingenuous as might be; he is old enough and has been at school long enough to know better; but his *vis-a-vis* is a joy: a Robert Macaire, a scamp who, thinking he has some likeness to a gentleman, leads a few of the impressionable to share that faith long enough to be "done" at his hands. The rogue has the habit of watchfulness, he "bluffs" coolly; his face is roughened with wind and wine, and though he seems at his ease it is imaginable that he lives in the fear of sheriffs.

Yet perhaps we could abide with this fellow on easier terms than with certain of Mr. Millet's Puritans. There is such a thing as being too good, or, at least, being too well convinced of it, and a vinegar-faced angel will not so easily win converts for the kingdom if the devil is in good humor. That stern and solemn functionary in *The Black Sheep*, who is lessening a recalcitrant damsels, possibly for the worldliness revealed in her florified raiment, would be an easy man not to live with in this year of grace. The artist has made this obvious in his uncompromising look and bearing; he bends nowhere, save at the elbows, and you wonder if they creak; his dress is as severe as his countenance, conscious virtue pertains to his collar and shoes, while his hat is a pillar of righteousness. It would have been easy to make this picture whimsical or farcical—a grimace on the face of the suffering girl, a frown on the brow of the preacher, a look of alarm in the eyes of the spectators, would have



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OLD MELODIES

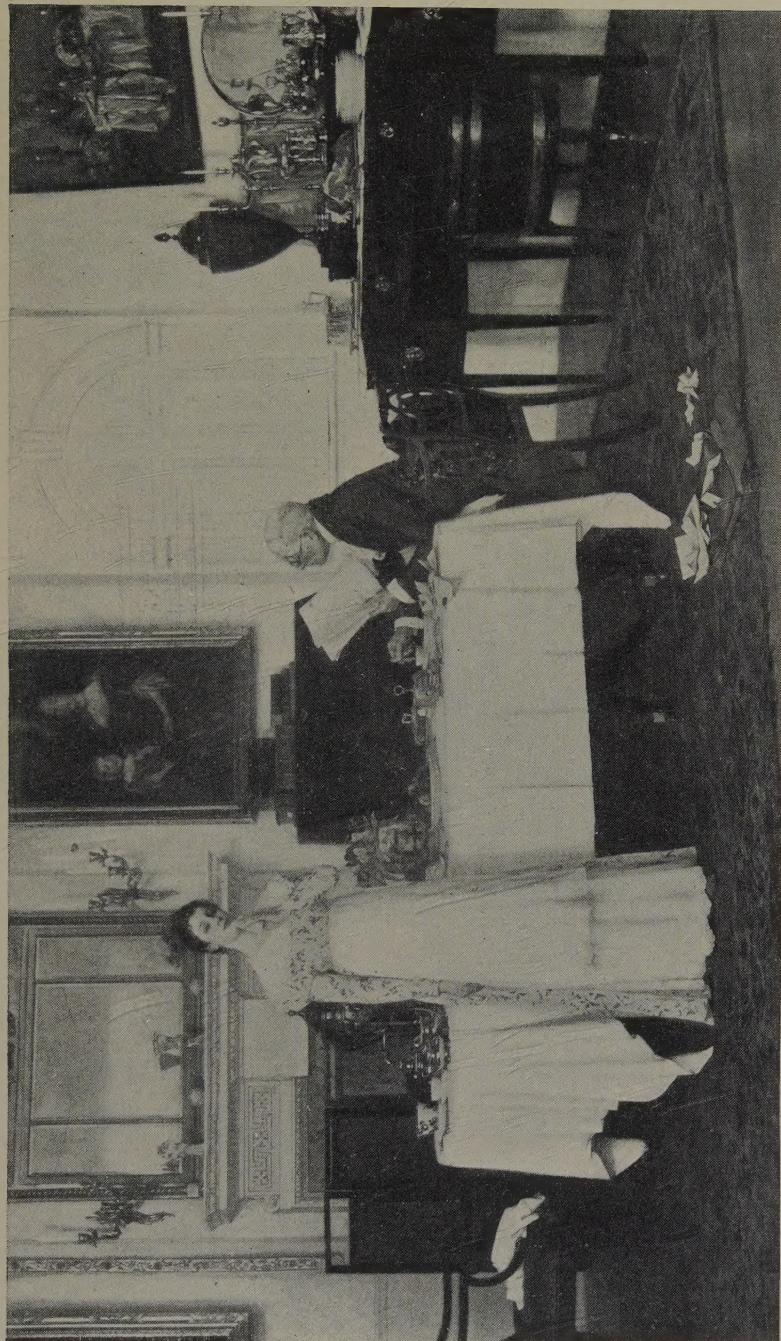
BY F. D. MILLET

disturbed the balance and tokened artifice; but the artist has played the observer, merely, and set down no more than might have happened.

He has allowed a little more latitude to the spirit of satire in *Between Two Fires*, where an equally solemn Roundhead, sitting at meat, endures the chaff of a pair of buxom wenches who might perturb his resolutions with more than their wit. Do we detect in that protesting eye a twinkle of willingness for the ordeal? Is there a faint pucker-
ing of the mouth that presages an eventual collapse of the sacred reserve, and the forbidden exercise of a smile? Can our Saint Anthony feel a warm tickling at the bottom of his heart, as he gazes into the pert faces and harks to the jests and laughter?

If all this is insufficiently serious, we may turn to the study of characters in church, or to the sweet disclosures of motherhood and domestic life that Mr. Millet has made in his recent works. True, he gives us no epics; he pleases us more by his deft drawing, pleasant color and amiability of subject than by splendor of imagination or sweep of execution; he moves us with none of the great passions; he is not a preacher or psychologist, offering problems to himself and us; he has founded no school, holds no revolutionary theories, respects the conventions, displays a nice gallantry toward

THE LOVE LETTER
BY F. D. MILLET



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Practical Bookbinding

the sex in the way he paints it, and chooses to live in "the teacup times of cap and hood," and the cheery days of Cowley and Herrick, rather than in a season when great cities poison the air for millions, and great worldly successes poison content in the unsuccessful more. In the presence of his pictures we are not stirred or lifted, but we find them genial, wholesome, and are pacified.

PRACTICAL BOOKBINDING—I. BY MORRIS LEE KING

BOOKBINDING in early times was carried on, for the most part (as were so many other useful industries), in connection with the religious orders. The monasteries were the chief centers for fine work in the way of illumination, hand-printed books and bindings of various kinds. The first good bindings of which I can find record came to Europe from the Levant—that is, from Arabia or Persia, gradually filtering through to Constantinople, to Italy, and so on, to France and Europe in general.

Before the art of printing was invented, however, bookbinding could scarcely be spoken of as having been widely known, because the only books then in use were printed with the pen, and copies were very scarce; they were to be found only in the possession of the monasteries and the very wealthy people of the time.

With the introduction of printing, however, binding became quite common, and early in the Middle Ages it developed into a fine art. The binders of those days, while they had more talent in the way of making designs appropriate to the text, did the technical work very crudely, the tools being made by the binders themselves, in many cases. This resulted in the "finishing" being done in what to-day would be considered a very haphazard and careless manner. At the same time these bindings still exist, and in many well preserved examples the condition of the finishing shows that it was not only solidly done, but that exceedingly good materials were used. While the modern binder is far ahead of his predecessor as regards precision and beauty of finish, he has the very serious defect of a lack of ideas in the way of new designs.

NOTE.—This article is written principally for those who are interested in an amateur way in this subject or are contemplating taking it up, and at the same time are not able to come in contact with teachers of the art and others interested in it. I have not endeavored to cover the whole field, nor to go into the different methods in use in different countries. I have, however, endeavored to describe the processes through which a book passes from the moment the original casing is removed until it lies before us, well tooled, a thing of beauty.

It was Grolier, of Lyons, who first developed a special style of designs individual to himself. Many examples of his work are still extant, and his name is perpetuated by many societies of the present day. Since his day, binders of great repute have been more or less numerous, and various styles of bindings have been originated and are known by the names of such men as Le Gascon, Derome, the Brothers Eve, Jansen, Padeloup in France and Roger Payne in England.

During this formative period, leather was not as universally used as it is to-day, many bindings being made of wood, silver, velvet, cloth of gold and embroideries on various materials.

Of the modern French school, we need only mention a few names, such as Trautz, Chambolle-Duru, Gruel, Lortic, Marius-Michel, Ruban, and in England, Bedford, Zaehnsdorf, Riviere and Cobden-Sanderson. Aside from those mentioned, there are of course hosts of others, some of equal repute, as well as many who hope to achieve fame.

As the term "bookbinding" covers a variety of work, it is impossible in an article of this nature to treat it in all its varieties; so that it should be understood that the only kind of binding that will be here referred to is that known as "extra first-class work," and no attempt will be made to explain in detail the methods used in cheaper grades of work. Many of the processes described, however, may be used to advantage in simpler work; the extra expense involved, both as regards quality of material as well as extra cost of labor (owing to the time devoted to the work itself), is, however, prohibitive for ordinary commercial work.

Much of the work of the present day is well executed, as far as the technique is concerned, but many of the designs are imitations of the older and well-known styles or inferior innovations. In many cases the books are overdecorated, owing to a desire to have a showy piece of work, this causing a loss of richness and dignity, due in many cases to overdecoration alone. By studying the work of the best binders of the 15th, 16th and 17th centuries, one gets much information, and by constant endeavor may finally acquire a style of one's own.

During the last few years we have seen in our country, in connection with bookbinding, the development of a new class of art workers, who may be classified under the general term of amateurs. This term, however, does not accurately cover all the persons who are thus classified. Of course, the real amateur is supposed to be a binder who is working for pleasure and not for profit. There

Practical Bookbinding

are comparatively few of these, however, for many so-called amateurs are really semiprofessionals, engaged more or less in the production of bindings for profit. This applies both to teachers and those who are not engaged in teaching.

The net result, however, of the growth of interest in this country has been to develop a certain number of binders who do work of the first class. This, taken in connection with the professional binders who do commercial work entirely, renders it unnecessary nowadays for the lover of good books to send them abroad to be bound. While the best work in this country equals that done abroad, there are comparatively few binders who are capable of producing work that measures up to the standard of the best foreign binders. Aside from the scarcity of first-class workers, we must consider the question of cost; and as labor of all kinds is better paid in this country, it follows that binders here cannot, as a matter of fact, compete in price with those abroad, and it may be that this is one of the reasons why so much work is still sent to foreign countries.

The amateur who begins work with a view to becoming a *good* binder should in every possible way cultivate a liking not only for the special work he undertakes, but also for allied lines of art, and will do well to observe the following maxims:

1st. Learn to *care* for *really* well-bound books by familiarizing one's self with such bindings and with fine editions of good literature, worthy of fine bindings.

2d. To make careful study of the details of mechanism, beauty and adaptation of fine binding; and also to gain accurate knowledge of the discrepancies and dangers that beset inferior work.

3d. To make perfection the goal of every effort. To do one's absolute best with every stroke of work, from least to greatest, and to condone no failures save through renewed knowledge, ability and effort to do better.

The simplest text-books for a beginner are:

"Bookbinding," by J. W. Zaehnsdorff.

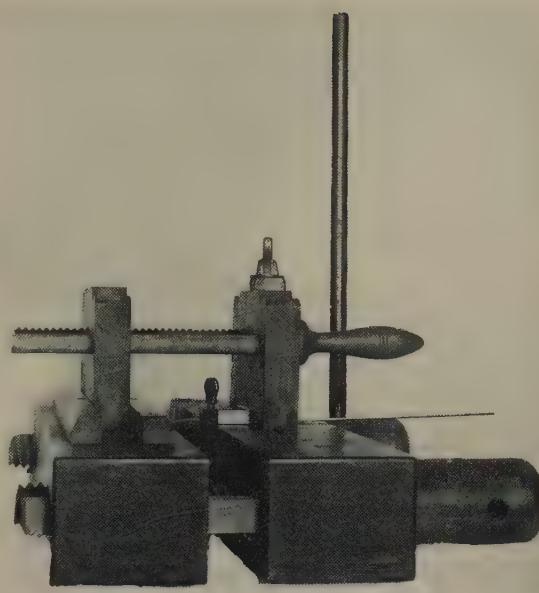
"Bookbinding for Amateurs," by W. J. E. Crane.

"Bookbinding and the Care of Books," by Douglas Cockerell.

Brander Matthews's delightful "Bookbindings, Old and New," may be consulted with pleasure and profit. While not a technical handbook, it gives one a brief view of the history and styles of the art.

These are inexpensive and may be had through any bookstore.

One of the first questions asked by the seeker



PLOUGH AND PRESS

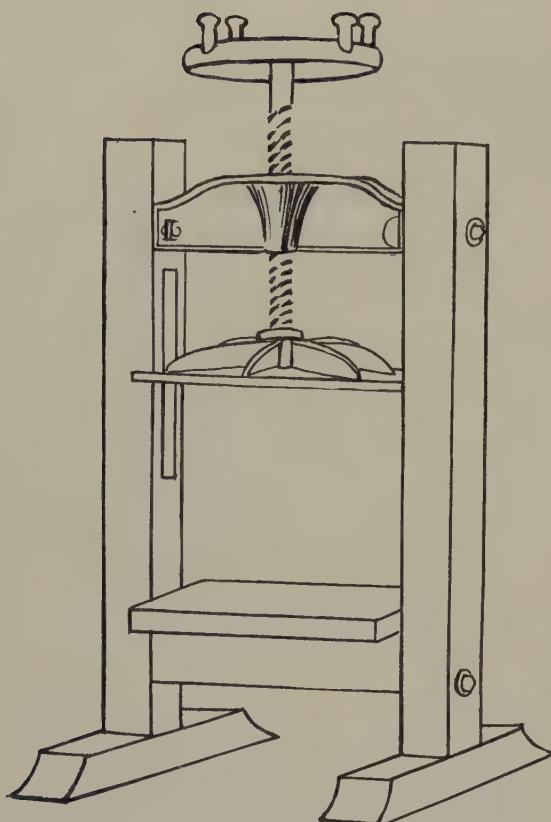
after knowledge along this line is, What constitutes the difference between a well-bound book and the ordinary book of commerce? It is surprising how small the percentage is of persons who have any definite knowledge as to what the elements of a good binding are. Knowledge on this subject has spread very slightly, and only among a very limited class of people; so it is always necessary to explain carefully to the inquirer just what makes this difference.

The binding of a book is described in the two technical terms, "forwarding" and "finishing."

"Forwarding" covers collating, cleaning, sewing, backing, head-banding, putting on the leather—everything, in fact, that prepares the book for decorating and lettering.

"Finishing" comprises the designing of cover decoration, tooling of sides and back, as well as whatever decoration is done on the inside of the cover.

The ordinary book of commerce, which is generally sold in boards with a cloth or paper cover, is really not bound at all. The book is sewn by machinery, and the cover, which is technically known as a casing, is also made by machinery—in many cases being applied by the same machine. The connection between this so-called "cover" and the book itself is of the very slightest nature. The tapes or cords on which the book is sewn are held to the cover simply by one thickness of paper, and



ENGLISH STANDING PRESS (WOOD)

in some instances by one thickness of "crinoline." The book is not strongly sewn, and it has no head-bands, save in some instances a strip of material (manufactured by the yard) pasted on in lieu of the head-bands, this being an imitation of the real thing.

A well-bound book, on the other hand, is properly sewn with linen or silk on linen cords; these cords are laced into each board in so firm a manner that it is impossible to remove the board without cutting the cord or tearing the boards to pieces. The head-bands are then worked on the book itself, these being made of a strip of vellum standing on edge and entirely covered with silk thread, each head-band being fastened to the book in from three to five places, thus becoming an integral part of the book itself when it is finished. The boards are then covered either entirely or in part with leather, which is a further strong connection between the cover and the book proper. The leather may either constitute a half, a three-quarters or a full binding. The book is then properly decorated either with a simple title or with whatever elaboration or decoration is desired.

While it is a very simple matter to enumerate the different steps through which a book passes, each step must be carried out very carefully and accurately, else the result will be other than first class.

From the time a book is given to a binder to be put in full leather until it is completed, two months or more may elapse; depending entirely upon how much tooling is done. It is necessary that plenty of time be given the binder, in order that one process may not be too quickly followed by another. *Good forwarding is absolutely necessary for good finishing.* Each process should be carefully carried out, as one depends upon the other, and a serious defect in one step throws the volume out of the first class, even though the other steps be well done.

Training of binders: In continental countries the apprenticeship system which is in vogue in all arts and crafts results in producing forwarders and finishers who have grown up in the business, so to speak. They usually begin as errand boys, in a shop, at ages from twelve years up, so that by the time they become full-fledged workmen they have spent from ten to fifteen years in becoming thoroughly familiar with every process and method in vogue at the time. They also go through a period of three or four years' careful instruction, both in the shop and in technical schools, acquiring not only a technical knowledge of their own particular craft, but being instructed also in knowledge most essential to any accomplished artisan, such as the elements of design of all kinds, instruction in the historical characteristics of each particular period, and other points of a similar nature. One sees, therefore, that the making of an accomplished workman under this system is not a matter of picking up a new occupation in the course of a few months; on the contrary, he chooses bookbinding as his life work and really grows up in its atmosphere.

With us it is somewhat different; we have not yet reached the point where a young man selects an occupation or where it is selected for him in early youth, and he serves in it as an apprentice; on the other hand, change seems to be inherent in the American atmosphere. This applies to occupations of all kinds. In foreign countries a man almost never changes his occupation, and in many instances follows his father's occupation as a matter of course. Here we see about us constant change of occupation, even after a man has spent years of his life in fitting himself for a certain line. This naturally results in less careful work in all branches of art and trade, and to a generally unsettled industrial condition. No apprenticeship system is in vogue here except

Practical Bookbinding

to a very limited extent, so that we constantly see men and women following an occupation which they have picked up on the spur of the moment, with more or less success.

We have, however, a number of professional binders in this country, and these should be divided into two well-defined classes: those who earn their living by forwarding and finishing in establishments where they are employed year after year, and those who may be called semiprofessional—who work more or less steadily at binding, earning part or perhaps the whole of their living thus, but who cannot be properly classified in the same category as regards skill with the professional workmen. In both classes, however, we have some exceedingly good workers, but I notice that the best of them are those who are foreign born and have therefore gone through a thorough course of training, or are, perhaps, men and women who have been able to spend years working by themselves or abroad, and have thus acquired great skill.

There is another large class, however, who have taken up binding more as a matter of interest and pleasure. In this class, also, there are some who have done exceedingly good work, but the great majority are less competent. Let us hope that the day will arrive when we will be able to include many of them in one of the other classes.

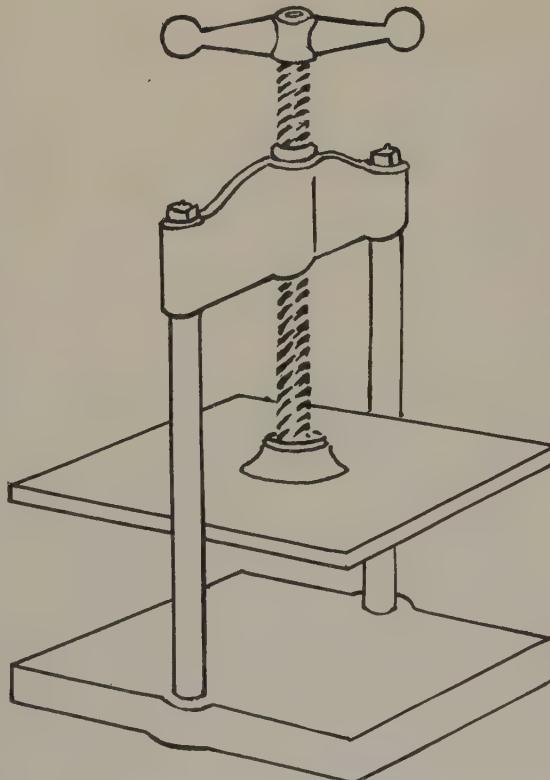
Up to about fifty years ago good binding was hardly known in the United States, but with the spread of wealth and especially of the traveling habit—which Americans have developed to such a great extent—knowledge on this subject has been acquired and spread about. This has resulted in the formation of many societies whose members are interested in fine books and, as a corollary, good binding.

The greatest cause, however, of the widespread interest which exists to-day has been the formation of various arts and crafts societies in all parts of this country. The older ones have, in many instances, become a great power for the spread of art knowledge of all kinds, including that of bookbinding. Many of them have special schools where binding is taught. There are a number of leading publishing houses also which have departments devoted to the production of fine editions, both as regards printing and binding. Several of them have even established special departments in their commercial binderies for the purpose of producing extra-fine work. One house in particular which I have in mind, has gone to the expense of sending a student abroad for a number of years in order that he might qualify himself by instruction under the

best foreign binders for the position of Director of Fine Bindings in that establishment.

The Grolier Club of New York, noted for its production of finely printed books, also extended its usefulness, by establishing a special bindery under the name of the "Club Bindery." This bindery, however, being solely under the control of the club, is not open to the public, as all work done there must be done for, or through one of the members. This bindery is noted for the production of uniformly beautiful work, which I believe is due, to a great extent, to the fact that the personnel comes almost entirely from France and England, where they had years of training in the best binderies.

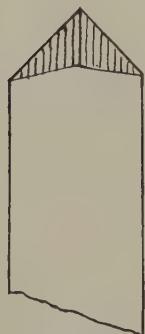
General considerations: I have known of a number of instances where attempts have been made to begin bookbinding with incomplete or very unsatisfactory appliances. It is not possible to do first-class work with poor materials or with an incomplete outfit, though expert workers can get along and do good work with fewer appliances than the beginner. It should therefore never be attempted. It is not only unsatisfactory from the point of view of practice, but it is very discouraging to the beginner to find the best attempts result in



METAL PRESS (SMALL SIZE)

Practical Bookbinding

KNIFE POINT FOR CUTTING BOARDS



poor work—sometimes not due to any lack of ability or effort, but simply to lack of conveniences. It is better to become familiar gradually with what is and what is not needed, to accumulate tools slowly, but not to begin definite work until a somewhat complete outfit is at hand, and one has acquired by study of works on bookbinding, and by conversation with practical workers, some idea as to ways and methods. It would seem unnecessary to give advice of this kind, but, as a matter of fact, I have known of a number of instances where intelligent people have begun to work under these conditions and have as a result become discouraged unnecessarily.

Space needed: Living in a crowded city as I do, and seeing a good deal of work done by others where space is valuable, I have of necessity devoted considerable thought to economy of space. While this is not a matter of importance to all, still I think a majority of amateurs are obliged to consider the question. We are not all fortunate enough to have a special workshop. All the work that I have done has been accomplished on two tables or benches, four feet long by two feet wide, fixed in front of two windows. Three feet is a convenient height, but this depends upon the height of the worker.

One table is devoted to forwarding, and has

under it shelves and racks for holding pressing-boards, paring stones and the miscellaneous paraphernalia needed. The edge next the window has a raised ledge of six or eight inches, on which are arranged knives, straight-edges, etc. The other table, used mainly for finishing, holds the gas stove, etc. Above it on a side wall a small set of shelves gives room for the various small items needed in this branch of the work. This table has a number of drawers for storage of papers, leathers, gold cushions, etc.

The raised back edge of the forwarding table, with an adjustable support on the front edge, holds the cutting-press when in use. This is not convenient, however. When possible, the usual "tub" should be on hand for daily use.

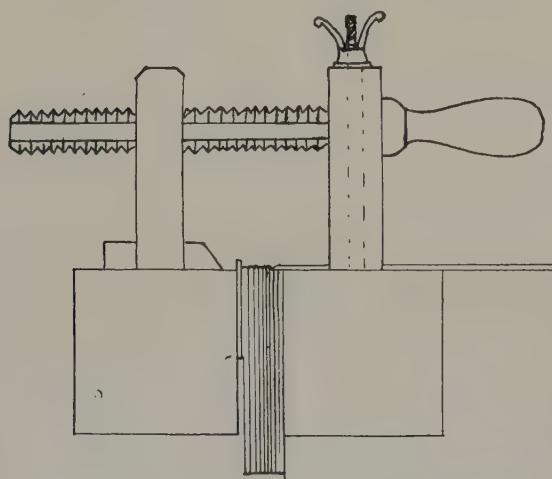
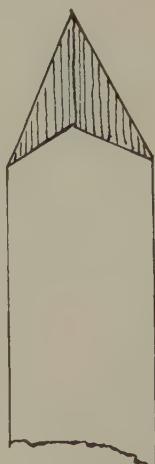
The press, be it the usual standing-press or a strong letter-press, must stand on the floor or on a separate block. Almost all the processes of binding may be carried on by artificial light, but in this case it is well to have two lights, so as to avoid strong shadows. I advise strongly, however, against using finishing tools under artificial light. It can be done, but it is difficult and not satisfactory even for an expert worker.

Tools and necessary appliances: The most important thing is the cutting-press and plough. The standard size made for use in commercial work of all sizes, is too heavy and clumsy to be used by a beginner. A smaller size is made and may be ordered through the regular dealers. It is much lighter and is easily handled and answers all purposes, as it takes books up to sixteen inches in length. The price is the same as for the standard size. As it is always made to order, it takes a few weeks to get it.

The standing-press may be of wood or steel and ranges in price from twenty dollars up. An amateur may, however, get along very well with a strong letter-press. I know of a number of amateurs in New York who are doing good work and who use only a letter-press. Another amateur living in the suburbs has converted to her use a small press formerly used in a cider mill.

Finishing press: A press of this variety, 14 to

KNIFE POINT FOR CUTTING SECTIONS.

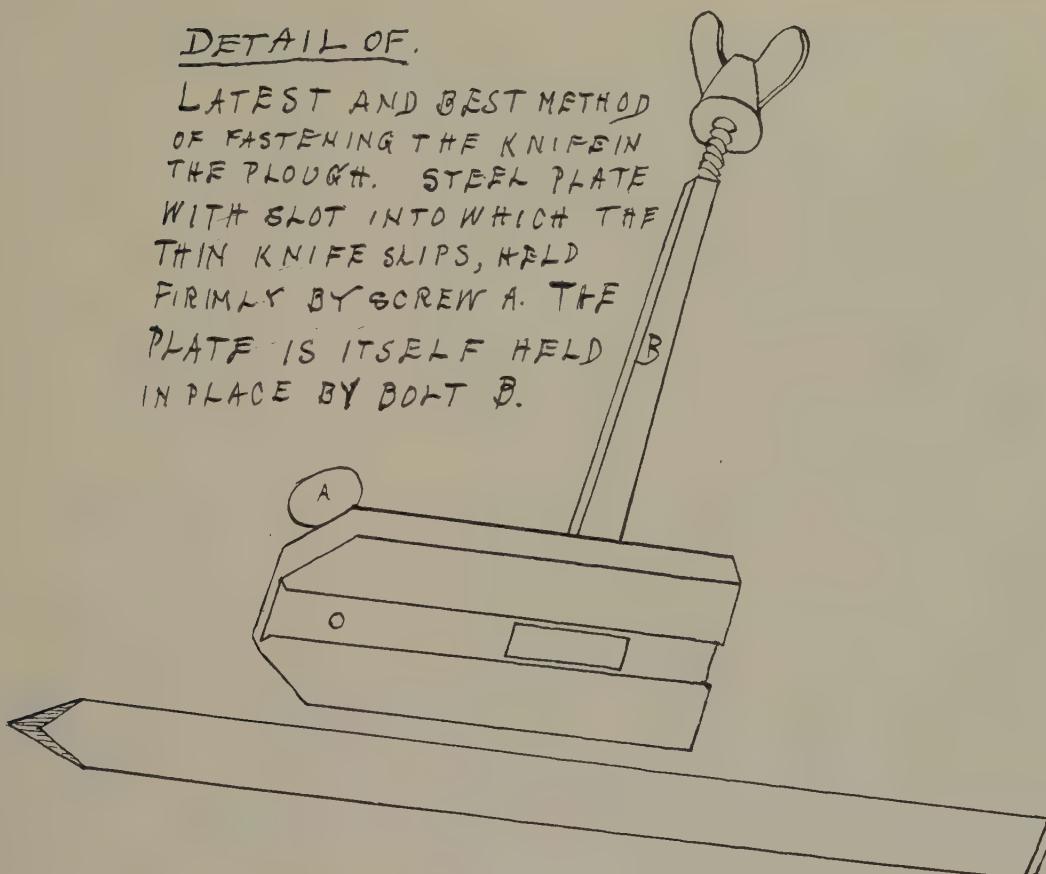


SECTION OF PLOUGH AND PRESS
BOOK AND KNIFE IN POSITION

Practical Bookbinding

DETAIL OF.

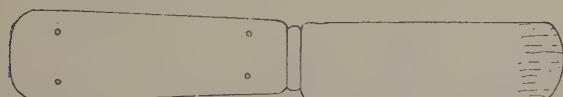
LATEST AND BEST METHOD OF FASTENING THE KNIFE IN THE PLOUGH. STEEL PLATE WITH SLOT INTO WHICH THE THIN KNIFE SLIPS, HELD FIRMLY BY SCREW A. THE PLATE IS ITSELF HELD IN PLACE BY BOLT B.



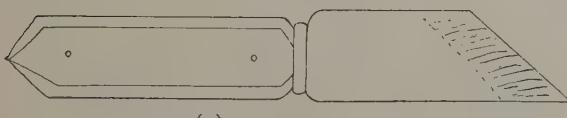
16 inches between the screws, is ample for the beginner. It should be lined with skiver* on the inside and on the upper surface. This is convenient in many ways, especially when small books are being handled.

Knives of various kinds are needed as follows:

Paring knives: Two at least are needed—the one most useful is shaped as shown in the illustration (a); another shown at (b) is known as the French style, and is very useful in paring out backs and also for finishing the paring of edges; it renders them more even.

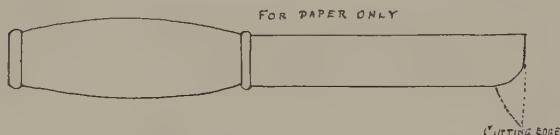


(B) FRENCH KNIFE



(A) PARING KNIFE

One knife, to be kept only for the cutting of paper, of the shape indicated herewith, should be in the knife rack. Only the rounded edge should be sharp.



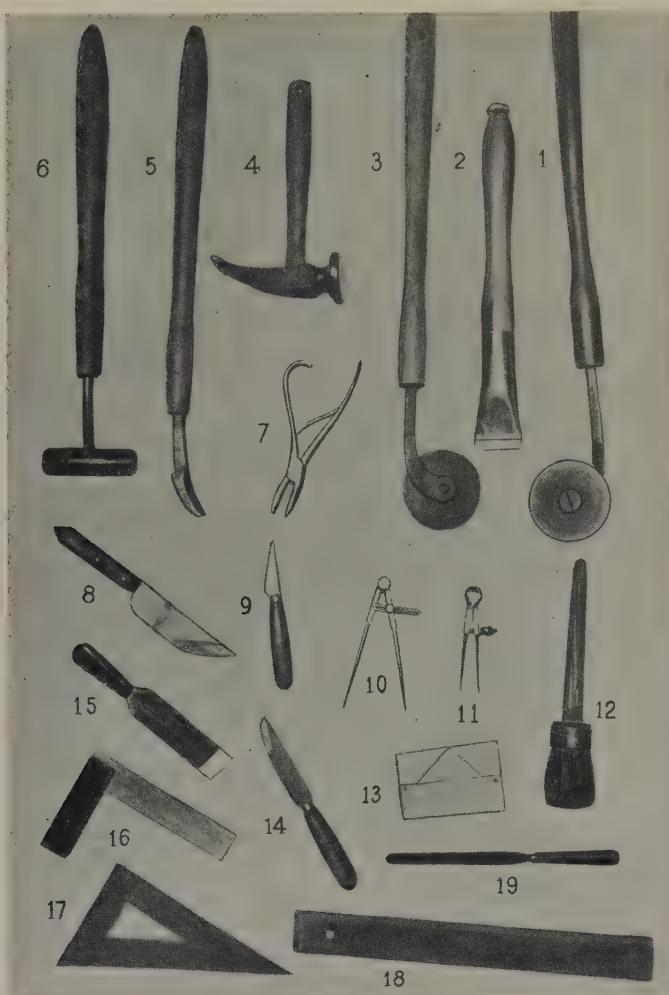
One or two knives with blades of this shape should be provided, also, for miscellaneous use.



Whetstones: All cutting apparatus should be kept in good condition, as a torn edge of an end paper, a section, a piece of leather, caused by a dull knife, may result in hours of irritating repair work, and even then be unsatisfactory. One good oilstone and an ordinary whetstone (to be used with water or dry), a strip of sole leather, 2 or $2\frac{1}{2}$ by 14 inches,

*Skiver is the inner or flesh surface of the skin which is left when leather is "split." It is very useful for many purposes and can be had for a trifle.

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TOOLS: 1 and 3, Fillets; 2, Agate Burnisher; 4, Hammer; 5 and 6, Metal Burnishers; 7, Band Nippers; 8 and 15, Paring Knives; 9 and 14, Paper Knives; 10 and 11, Compasses; 12, Paste Brush; 17 and 18, Drawing Tools; 19, Gold Knife; 13, Pattern for cutting corners of leather in covering,

coated with oil and fine emery powder, are necessary. The latter, laid on the table when paring, one end under the right edge of the paring-stone, is in constant use when paring leather.

While it is necessary to have knives ground only from time to time, it is constantly necessary to sharpen up the edges, and even a novice may learn in a short time how to use all the above. It is absolutely necessary to know how in order to save one's self constant annoyance.

Gold leaf: There are many qualities of gold leaf in the market—only the best should be used. While it is well to be economical in the use of all supplies, never hesitate to use plenty of gold, for on this, to a large extent, depends the brightness of the tooling. The most brilliant gold of domestic manufacture is known as French No. 1. A box, containing

twenty books of twenty-four leaves each, costs at this date between seven and eight dollars, and lasts a long time. Single books of twenty-four leaves retail at from thirty-five to forty cents each. The very best quality of gold is the French color "citron." French gold costs almost double the price of domestic. The sheets are a bit larger, however, and thicker, and it is of a higher fineness, so that the real cost is about the same, and it should be used in all high-grade finishing.

Covering pad: When leather is well moistened it is easily marred by rough handling or contact with any hard object. "Putting in leather" should be done on a soft surface. It is well, therefore, to cover a full-sized sheet of mill-board with a thick piece of skiver. Place this on the bench and rest the book on it when putting on the leather. A hole cut through one edge allows it to be hung on the wall when not in use.

Finishing blocks: These are most useful in tooling, and I call them by this name, though they are in daily use for many other purposes, as, for instance, cutting and pasting down end-papers, etc. The upper surface should also be covered with skiver. The sizes most useful are 9 by 12 by 1 inch, 12 by 14 by 1½ inches, 12 by 20 by 2 inches, but one can get along with one only. (See illustration.)

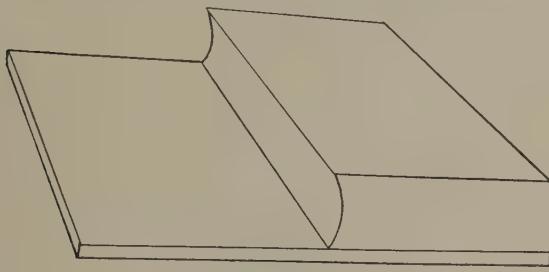
Another (see cut), covered with skiver, is most useful in laying out and blinding in the straight lines along the sides of the panels. With the back at the upper part, the cover is raised two inches or so to a level—a paperweight or similar object slipped under it. Having marked at head and tail where the outside lines of the panels are to come, a straight-edge is laid on the cover, and with a sharp folder the lines are marked on all the panels at once, so they are exactly in line. The ruler may also be used by the beginner for the preliminary blinding-in of these lines.

Two or three small but heavy weights are needed at all times. They may be small steel blocks such as are used in blocking presses, or of lead. The latter may be had at any large printer's, being run out of old type metal. A very convenient size is

Practical Bookbinding

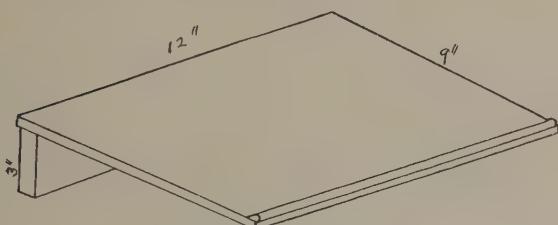
3 by 6 inches by 1 inch thick. They should be covered with skiver or stout paper.

Finishing tools: The simplest tools are the most satisfactory. Leaves, buds, flowers, should all be separate tools; sprays, flowers with leaves, etc.,



FINISHING BLOCK

all on one tool may be useful for rapid work, but in the end they are less useful. The simple elements (if each is separate) can be combined in a hundred different ways not possible when in fixed combination. Tools with a large surface should be avoided. A single tool having a superficial area greater, say, than one-half inch square, is difficult to use because of the strength needed to make a bright, clear-cut impression. On some leathers, which may be hard and unyielding, such tools result in very unsatisfactory work.



BLOCK ON WHICH EDGES OF PANELS MAY BE LAID OUT AND FINISHED

It is very unsatisfactory, also, to use tools made after the stock patterns which are shown in print by the various tool-cutters. As few tools are ever kept in stock, it is almost always necessary to have them cut, so it is no more expensive to have one's special ideas reproduced, than to have stock patterns cut. The binder should be able to make a drawing to scale, indicating in a general manner at least, what pattern is wanted.

While small tools, such as leaves, small buds and flowers, may be quite flat on the face, the larger tools should be slightly rounded, as it is desirable to rock them from front to rear slightly to get a firm pressure on *each part* of its surface. This rounding should be very slight, however. As each tool is marked on one face of the shank, the binder should

early acquire the habit of using the tool with this mark pointing away from him when used. It will also be convenient to get into the habit of having this marked side of the tool when in use to point towards the head of the book. Unless one has some general habit of this nature, it is not always easy to remember which way the tool was applied when it was used—say for blinding-in. While conventionalized flowers, for instance, may have each petal a duplicate of the others, there are always minute differences, so that the best results are attained if some general rule is followed by which the tool is always *impressed with the same part of it coming just where it did when the original impression was made.*

Tools as received from the engraver may perhaps be used, but it is always best to inspect them carefully with a good glass to note whether the sharp edges have been rounded off—no sharp edges should be allowed. Fillets, gouges, lines, dots, circles, etc., may be rubbed with very fine sandpaper or emery cloth, enough to round slightly the sharp edges felt when the finger is pressed firmly on the margins.

The amateur in the country, or where no engraver is readily available, may be obliged to make many simple tools, such as straight lines, dots, squares, diamonds, etc. All that is needed is a small vise, a few files, sandpaper, emery paper and some pieces of brass rod—round, square or oblong as may be. A person with ingenuity can in this manner help himself out of many a difficulty.

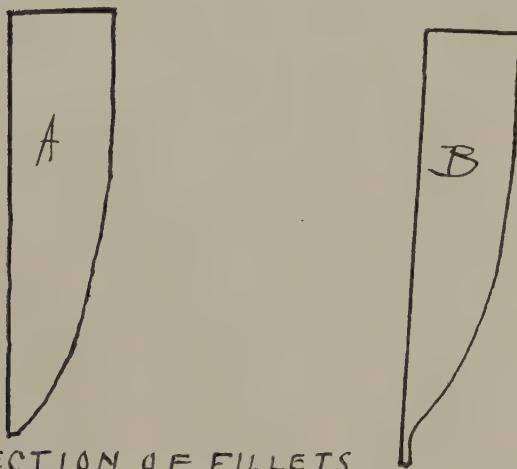
The beginner should be careful not to have finishing tools made by an engraver not accustomed to such work. Many a good engraver may know nothing of the limitations of finishing tools and may produce tools which cannot be used at all; or, if used, work unsatisfactorily. I recently saw a set of tools made in a Western city for an amateur, all of which were so clumsy that they must be recut before fit for use.

Lines, fillets, gouges, etc., should not have a section of wedge shape, but the two sides should be quite parallel; at least that portion which is pressed into the leather.

Fillets: These are made of various sizes; 3 to $3\frac{1}{2}$ inches in diameter are most useful. Smaller ones are in use, but experience shows that it is easier to follow a straight line with the large size, and becomes more and more difficult as the size diminishes. As a rule fillets are found in stock with one side quite flat and the other a curve, as indicated at (a). Before purchasing, have it put in the lathe and the edge turned to the shape shown at (b).

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Rolls: These are fillets with wide surfaces, on which an ornamental pattern has been cut. Good binders do not use them, because they do not wish



SECTION OF FILLETS AS FOUND IN STOCK (A) AND AS THEY SHOULD BE (B). SIDES PARALLEL.

to use the same pattern on more than one book or set of books. Another objection is, they are quite expensive.

Tools with rounded edges produce more brilliant results than if the edges are sharp and the face quite flat. This is especially the case in straight lines, curves, dots, etc. This is because a flat, gilt surface is not so good a universal reflector as a curved one. A tool with a sharp edge and flat surface makes a depression in the leather which, in section, looks like this:

With edges smoothed off and the face (say of a line) rounded, the section is like this:

In the first instance the only reflecting surface is A, and it is only bright when in one special relation to the eye. In the second case the reflecting surfaces are at B, and are brilliant in some one part *at all times*. Multiplying this difference by the hundreds of points of reflection in the average design, it may easily be seen that one method produces a more brilliant effect than the other, *irrespective of the quality of material or work*.

The following styles are ample for a beginning:

Fillets: Single line, light.

Double line, light.

Single heavy line.

Double heavy line.

Very heavy and light combined.

Straight lines: $\frac{1}{4}$ and $\frac{1}{2}$ inch and 1 inch long should be secured to *match each of the fillets*, the lines being of the same width.

Gouges: An indefinite number of these may be had of various curves, lengths and widths of line. I advise the beginner to secure them only as they are needed in the development of his skill. The diagram herewith gives an idea as to curves and lengths to be selected from time to time.

Lettering: This may be done by separate hand letters or by means of a pallet and type. Both methods have their votaries and both have advantages. Both also produce good results in the hands of experts, and both may produce poor results in other hands. So one may select the one he prefers. In the United States, type is used in most professional work. Hand letters are used by English binders, and in this country they are employed by those habituated to their use by study abroad. Type is less expensive, and one may have a greater variety for the same outlay. The respective cost is about as follows:

A first-class pallet of good size... \$6 to \$8

Four fonts of type (brass)..... \$20 to \$25

Lead type, coppered, may be used, and costs from \$1.50 to \$2 per font. Type, both lead and brass, are put up for binders in fonts of 100 letters. Brass type is by far the best, and if possible the foreign article should be bought.

Handle letters cost from \$10 to \$12 per set of 24, plus figures.

As good a binder as Cockerell says one may get along with four sizes of type. I know, however, that some binders doing all kinds of work have a dozen different sizes and styles. Assuming, however, that four sizes are a happy medium, the comparative cost will be about as follows:

Pallet, \$8; four sets type (brass), \$24..... \$32 00

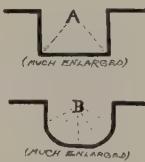
Pallet, \$8; four sets type (lead), \$6..... 14 00

Four sets handle letters..... 45 00

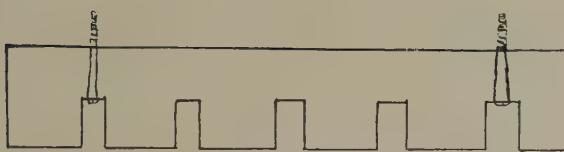
The matter of expense usually settles the question, in the case of most beginners.

Both type and handle letters made in Europe are about one-half the price and better made, so the opportunity of getting such things abroad should not be neglected. Brass type may be found in Europe cut specially deep for binders' use. Recent comparison of such type with the commercial brass type made here, shows the depth of cut of the latter to be not more than one-half that of the foreign make.

Arrangement of tools: The various fillets should be held on the wall by means of a rack like this:



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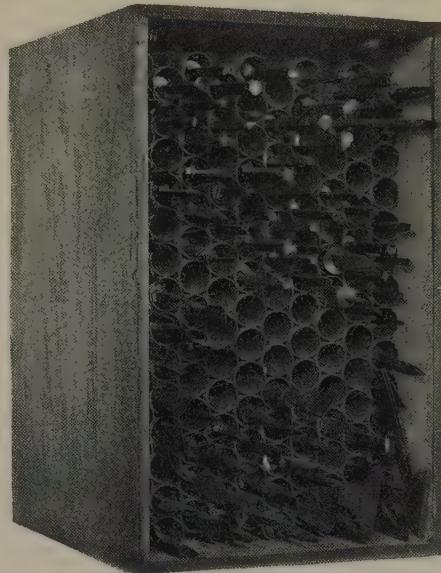
the cuts being about one inch in depth and just wide enough for the shanks of the fillets.

It has been customary to keep finishing tools on shelves or in cases provided with a special space for each tool. This is a very good method, but is costly and takes up much space. After considerable thought and experiment I finally settled on the following expedient: As the average tool is less than 10 inches long, I took a box say 9 by 14 inches by 10 inches deep, open on one side. This I filled with brown paper mailing tubes 1 inch in diameter and 6 or 8 inches long, tightly packed. Each tube holds one tool securely, preventing abrasion with its neighbors and presenting its face for inspection.



GOUGES AND STRAIGHT LINES

A box, 9 by 14 inches, holds about 140 one-inch tubes, consequently 140 tools. The entire expense is one and one-half dollars. The usual racks for the same number of tools cost many times that and take up many times the space. This method is also most useful when need arises to transport a lot of tools for the summer or for demonstration in another place, etc.



BOX FOR TOOLS

Mill boards : This is the technical name under which the various kinds of "cardboard" and "pasteboard" are known in the trade. There is a great difference in quality. The ordinary domestic board is not worth using for good work. The very best quality of domestic board may be used from time to time, but for really first-class work it is best to use the best grade of English or French board.

Mill board is found in the market in bundles of 100 pounds, the number of sheets depending on the thickness of same. The size of the board is about the same (average 20 by 28 inches) in all cases, but the thickness varies very much and is known by numbers. These boards, both the domestic and the foreign qualities, can be purchased at various dealers in supplies of this nature in less than whole bundles, so that it is advisable for the beginner to get a few sheets each, say of numbers 63, 30 and 21. As all boards should be lined before using, it is advisable for the amateur to do this at one time and line the whole stock in hand (if not too great a quantity) in order that they may be ready, and that this operation need not be done from time to time, as it is just as easy to line a number as it is to line one.

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Sheets of plain white paper—either an ordinary quality of writing paper or other good quality of light paper—of the same size as the boards should be spread on the table and the top one thoroughly pasted with a fairly thin paste. The board to be lined is stood up slanting in front of the operator, the sheet of pasted paper taken by two corners and laid against it. It may now be laid on the bench and smoothed out thoroughly with a brush or a soft pad. Should there be any wrinkles, the nearest corner may be lifted and then let fall back again, smoothing the wrinkles out at the same time. Each board as it is lined is stood up to dry. It will be found that after they have dried they are “drawn” towards the side “lined” and this lined side is the one which makes the inside of the cover. Some binders are in the habit of lining both sides of the board and in this case one side receives two thicknesses of paper—the side which is covered with two thicknesses is the one which forms the inside of the cover. A double lining of this kind is also useful when the board is slightly too thin for the purpose intended, and this strengthens it and also increases its thickness somewhat.

Paste and its use: As this is a very important item in this work, it is necessary that it be of good quality and kept in good condition. The amateur worker will do well to purchase it or make it in small quantities only, so as to have it fresh at all times. Ordinarily paste is made by mixing flour and water and boiling it to a somewhat stiffish consistency. The following methods are an improvement, however.

Paste for ordinary use: Take one-quarter pound white flour, one-half teaspoonful powdered alum; mix and stir in enough cold water to make a thin gruel. With a spoon or flat wooden spatula rub it up till all lumps have disappeared. Add cold water to make about a pint, and heat it slowly in an enameled saucepan. It should be brought slowly to the boiling point, stirring from time to time. Let it boil a few minutes, stirring briskly the while.

Paste for mending (Cockerell): One teaspoonful ordinary flour, two of corn meal, one-half teaspoonful of alum, cold water three ounces. Stir thoroughly with a wooden or bone spoon. Let it come to a boil slowly; it should be kept at the boiling point a few moments, stirring well at the same time; if too much heat is used it tends to turn it a dark color, so this should be avoided. A few grains of salicylic acid stirred in will aid in preventing it from turning sour.

Rice paste: Mix a few spoonfuls of rice flour with cold water and boil slowly. A little alum or a

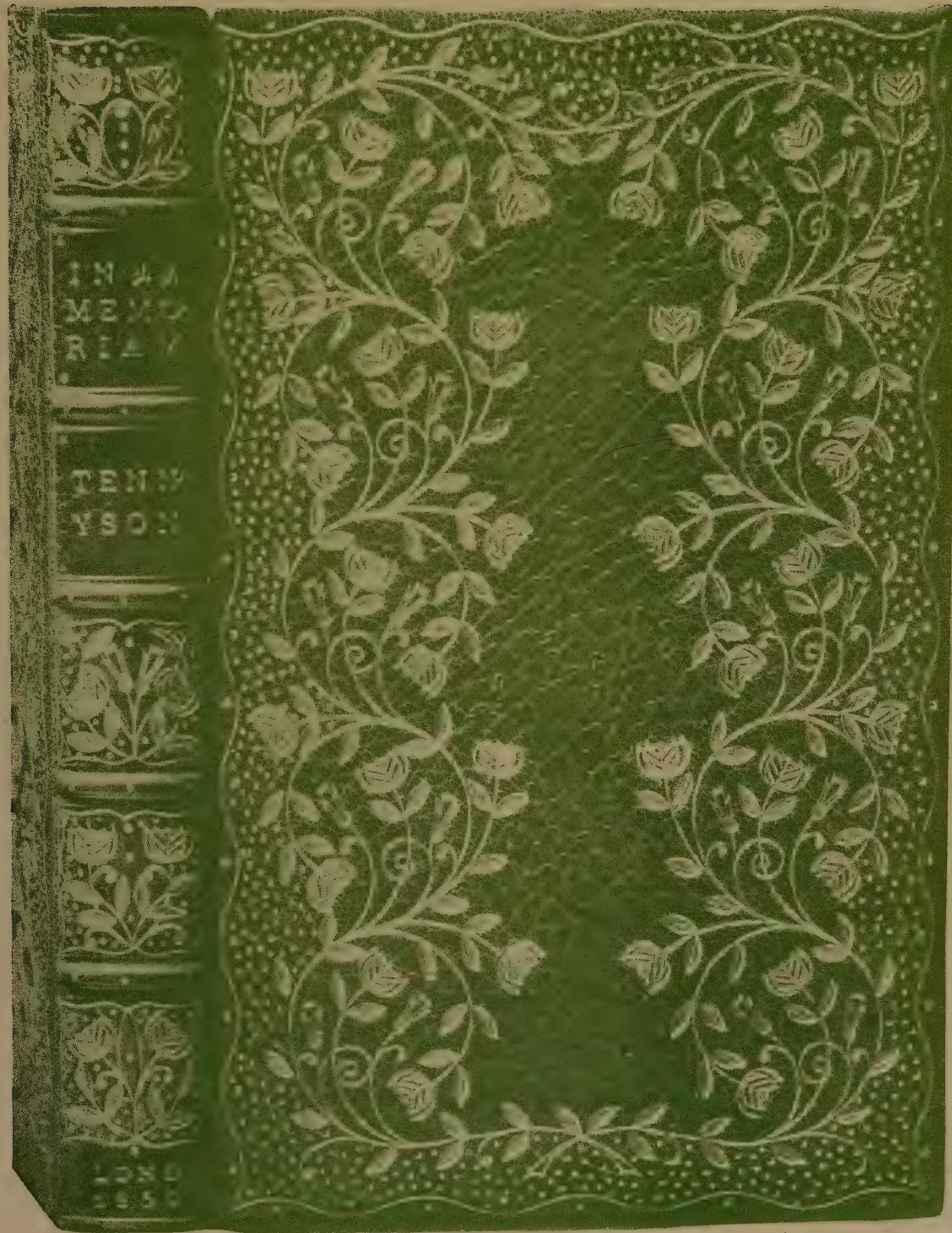
few grains of salicylic acid stirred in will keep it fresh a long time.

Commercial paste: In all large centers paste is found on sale; this is made commercially for binders' use and may be had in small quantities. It is usually well prepared and is of good quality.

In using paste the following points will be found useful to the beginner. Paste should always be kept in wooden, glass or enameled ware containers—never in any vessel composed wholly or partly of metal. When thinning paste use water in small quantities and be sure to rub it up thoroughly, so that all lumps disappear and it is “smooth.” There is nothing more irritating than to be bothered (in the midst, perhaps, of a troublesome piece of work) with lumps, or loose hairs from your brush. Use a large brush for paste. Accustom yourself to take up paste on the second or third finger of right hand, and not on the index finger. It is often necessary to use the latter for other purposes at the same time. When pasting a narrow edge always place a clean straight edge of paper on the page, so as to expose only the part to be pasted. This makes a straight edge and protects the balance from soiling. When pasting a number of edges at the same time, place them on each other and “fan” them out so that just enough of each edge is exposed; then place a strip of paper on the upper one (as explained above) and paste the lot. Paste should be used quite thick on leather and when pasting narrow margins, such as end-papers. For lining boards and pasting large surfaces of paper it should be thinner to run easily.

Leathers: The majority of fine bindings are made of Levant morocco. Other kinds, such as seal, pigskin, etc., are used from time to time, but comparatively infrequently. There are many qualities of each kind of leather, but nothing but the first grade should be purchased. Although almost all of the better grades of Levant morocco are imported, we find that the American market does not as a rule receive the very finest grades of leather, these being used up in the country of their origin, and a comparatively small proportion is ever exported. At the same time leathers of a good quality can be purchased here.

Some few years ago general complaint was made by librarians and others that the leather used of recent years deteriorated much more rapidly than that which was used in earlier times. An investigation was set on foot by the Society of Arts, and its report (for details see “Bookbinding” by Douglas Cockerell) showed that this was probably due to the introduction of chemical tanning proc-



TENNYSON: IN MEMORIAM: 7x4¹

BOUND BY STIKEMAN IN FULL GREEN CRUSHED LEVANT,
WINE-COLORED DOUBLURE, SILK FLY LEAVES TO MATCH.
ELABORATE INLAID FLORAL DESIGN ON COVER. SAME INSIDE.

Practical Bookbinding

esses instead of tanning by the use of vegetable products as in former times. Several leather manufacturers in England decided to change their methods and to produce leather which was tanned entirely by vegetable processes and this leather is known as "acid-free" leather, each skin being stamped to guarantee its quality. This leather does not cost materially more than a first-class article of the ordinary type, so that it is advisable to use it wherever possible. This acid-free leather may be had now in New York, one of the members of the recently formed "Guild of Book-Workers" having it on sale.*

As a matter of fact, the quality of materials used in fine bookbinding should always be of the first class, because the item of extra expense for each individual book, for materials alone, is so small, and the labor devoted to each book so large a proportion of its ultimate value, that it is not worth while risking a good product by using anything but materials of the very best quality.

Splitting leather: Of recent years it has become quite customary to use leather which has been "split"; that is, a certain thickness (known as "skiver") is split off the inner surface of the skin by a very ingenious piece of machinery. The objections to "split" leathers are many; only a few need be mentioned: Much of the strength of the skin is sacrificed, and only the outer part of the skin, which has been hardened by the tanning process, is left. This is not so tough as the inner layers, which are also quite necessary to make a firm resisting medium for tooling. Again, even when split, the skin may still be too thick for a very small book and too thin for a heavy volume. The amateur is tempted to have his skins split, as he usually dislikes the drudgery of paring a thick cover. By selecting skins of varying natural thicknesses much unnecessary work of this kind may be avoided. When I began binding I had my skins split, as I liked the thinner leather—not appreciating the damage I was doing and the difficulties I might have later on, in the way of unsatisfactory tooling, etc. I strongly advise the beginner to use leather of the natural thickness, providing himself with plenty of paring knives (of the very best quality), and to learn immediately how to pare a cover rapidly and properly—it is not difficult under favorable conditions. Again, however thick the cover may seem when handling it, much of this thickness is lost when the book is squeezed (damp) in the press before tooling, to consolidate it and make a firm, smooth surface. I have seen leather

lose from one-third to one-half its original thickness.

FORWARDING PROCESSES IN THEIR USUAL ORDER

Trimming sections: Books are often rebound where the sections have been irregularly folded, so that the fore edges and tail show great differences in depth of sections. It is necessary to trim them to some standard. After the sections are ready for sewing, take the book between the hands, knock the back straight, then reverse and do the same at the head, taking care to keep the book straight; then turn the head toward you, sight along the fore edge and select one section about midway in width between the widest one and the narrowest one; take the section out and measure it accurately with compass from back to fore edge, then knock the book into shape again; sight along the tail and select another section to get the average height. Take this measure also. We now have a standard for height and width, to which all sections should conform; none should exceed these measures, though some may of necessity fall short. We are now ready for trimming. If we have a regularly graduated paper- or board-cutter, this is easily done; no machine, however, being the rule among amateurs, other methods must be used. The following is simple, easily arranged and within the reach of everybody:

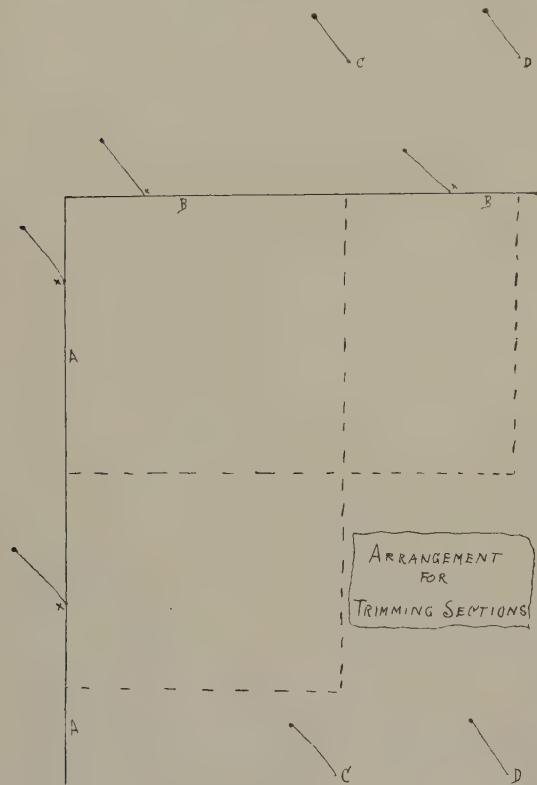
A cutting board, or square of mill-board, considerably larger than the section, is laid on the table. Two lines are drawn—A and B—at right angles (use steel square), and at the points indicated by X strong pins or fine wire brads are driven. Care must be taken that these pins stand straight and lean neither to the right nor to the left; the points should go *through* the lines—not alongside. (It is preferable to use a sharp folder to make the lines, as pencil lines are always of varying width and should never be used when accurate measurements are required.) The line A being used as a base line, two points are determined (C C) by the measure previously selected as the standard for the width of the sections. Pins are driven here also. We are now ready for trimming the fore edge. Take one section at a time, place the back against the line A, head against the line B. Place a straight-edge *on* fore edge of section, the straight-edge resting *against* points C C, and with a very sharp paper knife cut off whatever shows beyond the straight-edge. Some sections will fall short and need no trimming. The fore edge is thus equalized.

We now take two more points (D D), using the second measure previously decided upon as the standard for height. Drive two more pins here. Now place each section back against line B, head

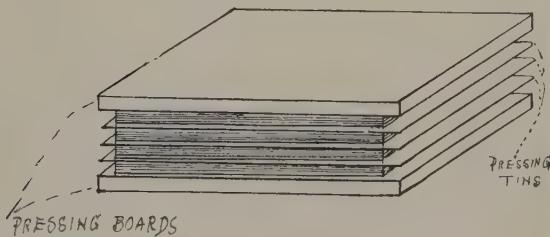
*The author will cheerfully answer inquiries about the "Guild."

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against line A. With the straight-edge resting upon the section as before, and against points D D, the tail of each section is trimmed, if it projects. Always keep the sections in their proper sequence.



It will now be found on knocking the book into shape that the fore edge and tail present a more regular appearance. It is not desirable to cut much off the fore edge and tail (unless edges are to be



full gilt), especially in books printed on hand-made papers.

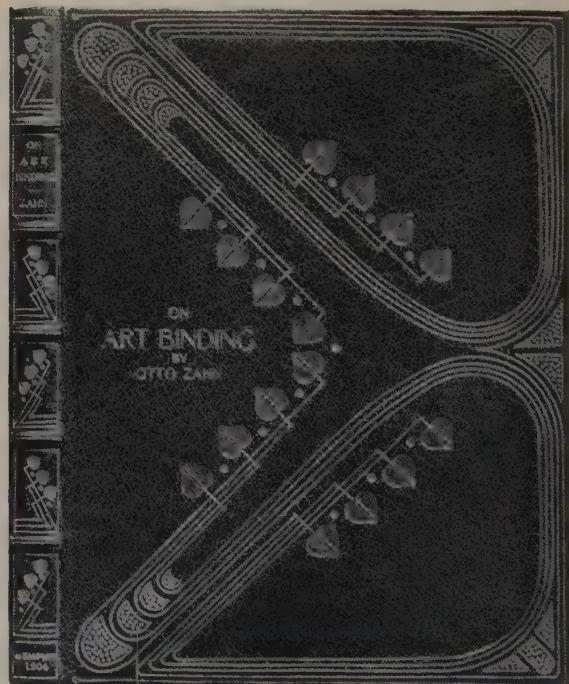
In order to have a good surface to trim on, it is advisable to place a strip of zinc on the cutting line—several strips of zinc of various widths and lengths are very useful to have on hand for this and similar purposes.

The sections may also be trimmed by cutting a mill-board accurately the exact size decided upon,

and placing it on each section in order; cut off the projecting edges. This method is satisfactory in expert hands, but the former gives better results in the long run.

Beating: Binderies should be equipped with a heavy iron or stone beating block with a beating hammer. The amateur, however, may make shift to do with a heavy lithographic stone resting on a somewhat yielding bed, and the beating may be done with a heavy backing hammer. After the sections have been cleansed of glue and collated, the book should be thoroughly beaten in order to more completely consolidate it—this is especially necessary if it is a new book taken from the ordinary casing. If a thin book (say $\frac{1}{2}$ to $\frac{3}{4}$ inch in thickness), all the sections may be beaten at once. If thicker, half of it may be taken at one time. After each half is beaten, join them again and beat the whole book once more. Care must be taken to beat each portion evenly and strike squarely so the edge of the hammer-face never touches the sheets—if it does it will mar them. Beating should be practiced on some useless books. The sections may now be knocked up so the back and head are quite square, placing pressing tins between every five or six sections; the whole is then put in the standing press under the greatest possible pressure and left at least twelve hours

(To be continued)



BOUND AT ZAHN BINDERY
IN MYRTLE GREEN CRUSHED LEVANT

ORIGINAL DESIGN

The Designer's Approach to His Problem

THE DESIGNER'S APPROACH TO
HIS PROBLEM*
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THE primary purpose of applied design is to add interest to construction; ornament cannot be thought of apart from the thing ornamented. The designer called upon to decorate a given form, never has the problem presented to him abstractly, but always in immediate relation to material and purpose. He is offered a given form, to be made of a given material and so serve some specific purpose. Whatever design he makes must be adapted to the form, suited to the material, and appropriate to the end the model is to serve.

It is to be noted, however, that these questions of space relationship, process and function are not to be developed apart from one another. They demand joint attention. The designer must keep each in mind as he evolves his pattern, he must approach his design from three sides at once, and while making his triple adaptation must seek to secure harmonious relations which shall show interest and variety.

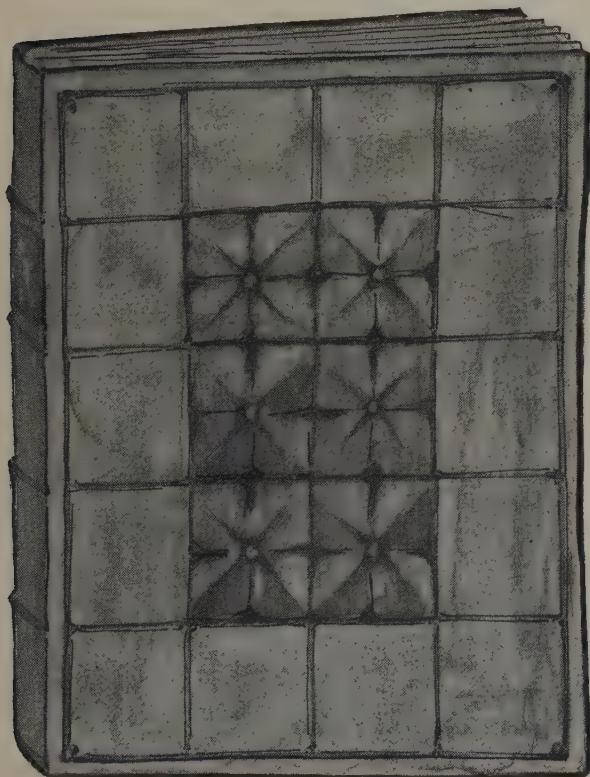


FIGURE I

*Copyright, 1907, by James P. Haney.

The harmony so developed we know as beauty. It is beauty inseparable from use. No decorative line or mass may be employed without its consideration in terms of structure, material and purpose, nor can such line or mass be used without thought of the part it is to play in the harmony which underlies the whole.

But though this question of decoration is always a question of the achievement of beauty, the statement of definite rules for the evolution of the latter is impossible. Whatever principles may be formulated are true only in a general way, and exceptions appear in them in the work of more than one designer. Beauty, in paradox, is born of many laws, yet knows no law. This is to be remembered in the discussion which ensues. Each of the major principles is developed in some half a dozen minor rules. These may be demonstrated in scores of good examples, yet there is scarce one which will not at times see some design which violates its injunction and yet remains acceptable. Such violations occur in cases which, in enigmatic phrase, are said to "prove the rule." In truth they do not prove the rule, but rather prove that the rule is not universal in application. But while these rules are individually not inviolable, they may not as a whole be disregarded. A decoration may fail to follow literally one of them, and yet may remain a good design, but no design is good which disregards them all.

ADAPTATION OF DESIGN TO FORM

The first principle requires that the design be structurally adapted to the form. The decoration, in other words, must complement and support the structure of the model decorated. There follow five statements as to the manner in which such result may be secured: (1) The outlines of the space decorated must be supported by the decoration. (2) The angles of the space must be supported by the decoration. (3) Growth points of the decoration should develop from points of force. (4) Individual constructive elements require individual treatment. (5) Elements which differ in function should differ in decoration.

1. *The outlines of the space decorated should be supported by the decoration.*

The enclosing elements of a space include both lines and angles. These are among the most important agents governing the structure of a pattern. Lines of the decoration parallel to the outline serve to emphasize it. They strengthen the enclosing lines by aiding the eye to follow their movements. Lines which meet the border at right angles do not

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interfere with its movement, but those which meet or even approach it at an acute angle tend to lead the eye astray. They apparently cause the enclosing line to bend inward. Thus the structural force of the space is weakened.

In Fig. 1 is shown a book cover decorated by a series of lines, all of which parallel and strengthen the borders. These intersections divide the surface in squares. Certain of them have been decorated with rosettes so that the decorative mass as a whole is a rectangle which in its outline supports the enclosing form.

2. The angles of the space decorated should be supported by the decoration.

Any element placed in the angle of a rectangular form serves by strengthening such angle to emphasize the squareness of the form as a whole. The decorative arrangement for a rectangle may,

therefore, with propriety be made up in part of masses in the angles. If the rectangle have within it a circular or elliptical panel the pull of the circular lines upon the side of the form will make it desirable, even necessary, to have a counter attractive force in the corners.

In Fig. 2 the structural elements (both lines and angles) of the box have been strengthened by the decoration.

The upper edge of the box has also been made more attractive than the lower by a wider decorative band. This band serves not only to enrich the surface, but to carry the eye upward from the feet of the form to the cover. It conforms to the injunction that "in an upright design the upper part should be made the nobler part."

3. Growth points of the decoration should develop from points of force.

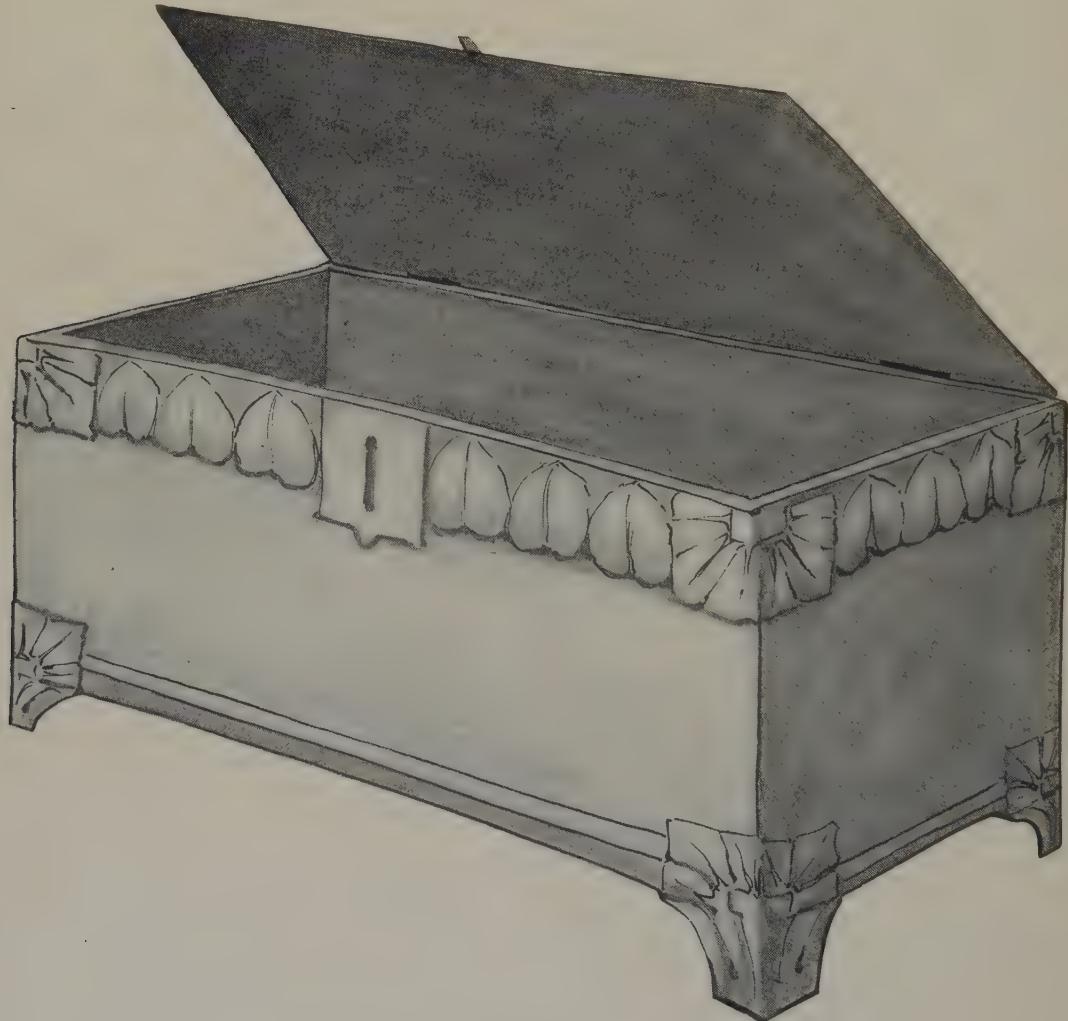


FIGURE 2

The Designer's Approach to His Problem

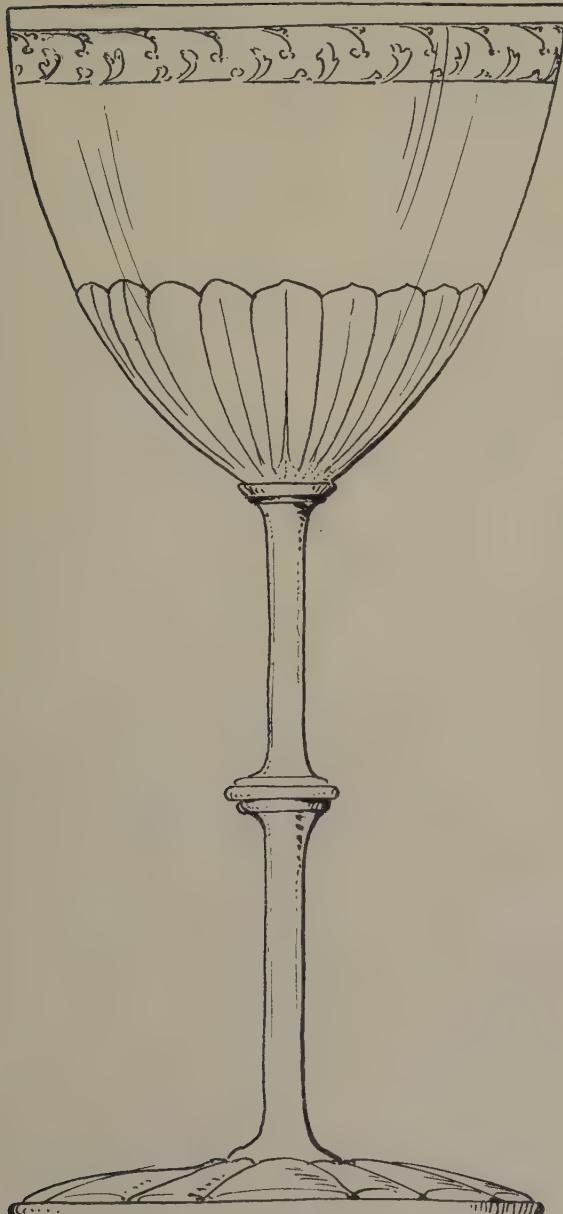


FIGURE 3

Every constructed form may be said to have various points of force; these include angles, joints and elements which hold the form together, as hinges, locks, staples, etc. The points from which a model hangs, upon which it stands, or from which its handles spring form other points of force. From these points decorative elements may properly arise.

Fig. 3 shows a glass goblet with one point of force where the stem joins the bowl and another where it joins the foot. An intermediate point has been created by the fillet on the stem. This serves

to mark the place where the pushing force moves upward to the bowl and downward to the ground.

Fig. 4 illustrates the angle of a form (the metal corner of a blotter pad) used as a growth point. The decoration has been made to express force. Its lines spring outward, and seem to have a vigorous grasping action, as though they would grip the paper thrust beneath them.

While a decoration, however, may properly spring from the growth points of the form, not every point which offers need be utilized. The structural elements suggest a variety of schemes for decoration, but the designer must decide which of these he will develop. To multiply decoration because a number of growth points offer is a mistake. Fig. 5 shows the overdecoration resulting from the use of too many such points in a design.

4. *The decoration of a constructive element should serve to explain its function.*

Each part or architectural unit of a form should make plain the particular rôle which it plays. This is a principle of all constructive design. The legs of a model must by their placing and their strength make plain that it is their business to bear the weight imposed upon them. Feet if attached to the legs should broaden to grip the surface on which the form stands. The bracket which supports a weight must brace the shelves above. The column must bear its load proudly, its capital swelling to receive the pressure of arch or architrave.

The decoration when applied to each one of these constructive features should help to make plain the service which is performed. The lines upon the table leg must add to its sturdy strength. The claws upon the foot must spread tenaciously. The flutings on the column should carry the eye upward. The leaves upon the capital must show pressure from above borne with ease.

Ease, indeed, is an insistent note in structural decoration. Each part of the model must be seen to be doing its work, but doing it confidently and with no sense of insufficiency. As a corollary of the above it follows that elements of a form which differ in function should differ in decoration. A model so treated will then explain its service both through its construction and its applied design.

In the various forms which have been reviewed there appear a number of examples of decoration depending on function. Fig. 5, though overdecorated, is a typical illustration. It shows the lip of the form supported by a border and the handles strengthened by a linear pattern. Where the latter join the vase they expand into radical or shell-like ornaments, which emphasize the force of attach-

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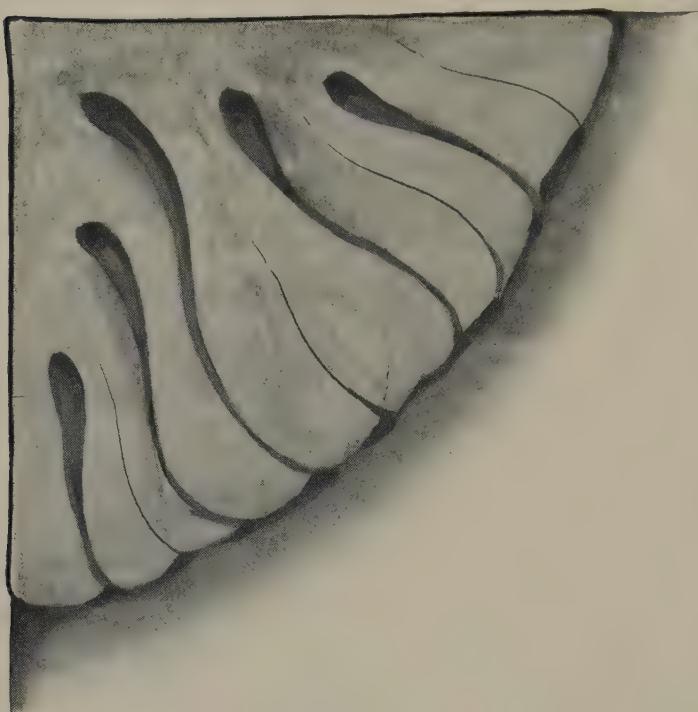


FIGURE 4

ment. In Fig. 6 the threads which hold the book together appear as ridges upon its back. As these are the points from which the force is exerted which joins the separate parts of the book into one, they have with propriety been used as the start points of decorative lines, which spring from them to enclose the cover in their grasp.

ADAPTATION OF DESIGN TO MATERIAL

The second principle requires that the design be adapted to the material in which it is to be developed. Five statements follow, which define the manner in which such adaptation may be secured. (1) The character of the material should be expressed in the design. (2) Naturalistic elements should be conventionalized. (3) The limitations of material should control details of expression. (4) The design should lend itself to the technique of the tool. (5) The means taken in expression should appear in the completed pattern.

1. *The character of the material should be expressed in the design.*

Every material has a character of its own, and it follows that that decoration is best suited to it which permits this character to be fully shown. Clay when decorated should express its plastic quality, the ease with which it yields to the spatula or to the hand of the potter. Clay forms are flowing

as compared with those of wood, which in its turn, when carved, should bear the crisp edge made by sharp steel.

It is evident, too, that great differences must exist in patterns designed for mosaics and those intended for woven forms. The little cubes of marble or glass in the one case, and the closely packed threads in the other, necessitate very different forms of expression. The lines of the mosaic must be kept simple, and on each must be felt the impress of the single unit, which multiplied makes the whole. The woven pattern, on the contrary, with its very much smaller constructive unit—a single loop of thread—permits finer details, more refined curves, and a far greater range of color. Every material has some one form of design best suited to it. Metal forms should show the stable and resistant quality of metal, and when fretted or pierced must seek in the decoration the beauty of line and silhouette. When raised in relief it must show agreeable contrast of light and shadow.

Fig. 7 shows a vase of clay most appropriately decorated with leaves, which will express the plastic qualities of the material. These leaves appear properly a part of the form, not added as an afterthought, but growing up with the shape and helping to emphasize its grace and beauty. Simply modeled in low relief, the lights upon the edges and planes of the leaves cause a soft play of color over the form, without those violent contrasts of light and dark which would result from deeper tooling of more florid decoration.

2. *Naturalistic elements must be conventionalized.*

The designer may employ lines and masses which bear no hint of natural objects, or may use the forms which nature offers on every side in profusion. But such forms he cannot use unchanged. They must be translated into pattern, they must be conventionalized. Conventionalization is not a process, but is a method of treatment. To conventionalize a form is so to represent it that its appearance proclaims its pattern. This process contemplates no necessary stiffening or formalizing of the object, but only its decorative treatment. The nature of the decoration may require that the natural forms used, be represented by the simplest

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of symbols, but it is the form decorated that demands the simplification, and not any law of conventionalization.

Fig. 8 shows a tailpiece in which a few flowers and their stems have been woven together to form a design. Both flowers and stems bear only a trace of their natural origin. They offer, as it were, only an excuse for the development of a few pleasing spots and graceful interlaces. The design has been made square and formal in its parts, that it may be well adapted as a decoration to the formal spot in the printed page. To harmonize with its character the flowers have been made as square and as formal.

3. The limitations of treatment control details of expression.

Materials differ much in the extent to which they permit the elaboration of natural details. Conventional matter prepared for printed patterns may present a great variety of minor forms, but the same motifs when translated into other materials will of necessity see many of their parts simplified and altered. In more resistant media, as wood and metal, the minor elements will fuse together or will disappear. Material and process thus make it imperative that the aspects of the natural elements chosen for design be made to conform strictly to the limitations of reproduction.

To disguise material in any way so that details of natural forms may be introduced is a mistake. Metal may be engraved or fretted or these processes may be united, but in a fretted pattern not otherwise touched by the engraving tool it would be improper to work out some minor detail of flower and leaf for the sake of

naturalistic fidelity. The designer must demand of his material only that which it can properly do. He must not quarrel with it and seek to force it to do the impossible.

Fig. 9 shows a metal hinge, in which the limitations of material have been frankly met. The structure of the form carries out the idea embodied in it. It is solidly planned with broad base and appropriate bolt holes. The lines of the models swell to show the side and terminal bolts, and so aid in expressing the function of the form. The decoration emphasizes the outline, and offers a suggestion of natural elements, but no more than a suggestion. The form seeks its beauty in its fine outlines, knowing that it can secure no additional credit by the introduction of details of flower and leaf.

4. The design should lend itself to the technique of the tool.

Pattern when applied must be developed through some specific process—printing, carving, modeling, hammering, etc. It may be stamped up from below or pressed down from above. It may be sawn out or etched in. Each worker who carries out the



FIGURE 5

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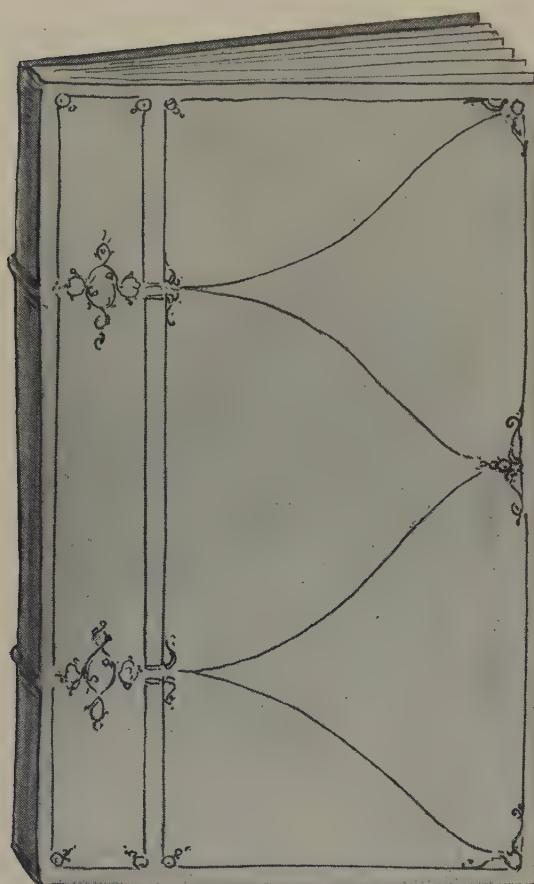


FIGURE 6

plan of the designer has a tool or a score of tools which he must use to reproduce the pattern.

Every tool has many possibilities; the chisel must be used in one way, the chasing tool in another, and the designer must in planning his pattern take cognizance of the limitations of the tool, as well as the material. He must so plan that the tool required, can cope with the difficulties the design presents. Both copper and leather, for example, may be tooled, but the one is worked from below and the other from above. As the two materials are different, so the tools used upon them differ. The matting tool of the leather easily produces a surface scarce to be imitated in metal, hence designs for the one cannot be translated unchanged to the other. Care, too, must be taken that the pattern which is to be developed by the use of some tool allows the latter room in which to work; highly modeled planes with narrow, deep depressions between them must not be so planned in the pattern that they cannot be executed by the tool without destroying neighboring edges which are also in high relief.

5. The means taken in expression should appear in the completed pattern.

The decoration which has demanded some process should frankly admit that process. If it has required some tool it should not seek to disguise that fact, but should, as it were, take pleasure in acknowledging the agent which has brought it into being. Designs which are made to be executed by one process should not seek to simulate those developed by another. The decoration to be drawn free-hand, as the old brush pattern of the Greeks, has a character of its own. The pattern to be reproduced by the stenciler has, too, a character of its own, but designs for the two processes are not interchangeable. One is free, one is of necessity more formal. The stencil pattern cannot and should not attempt to imitate the chance irregularities of the free-hand scroll of the Greek border.

If such border is translated into a stencil it should by its formality and its "ties" acknowledge the means which have been taken in its reproduction. Respect due to the tool requires also that the work shall not be obliterated in the finished form. The sharp edges, smart lights and shadows of the carved panel must not be sanded down to obtain smoothness and soft uniformity. The hand of the worker should show in his work.

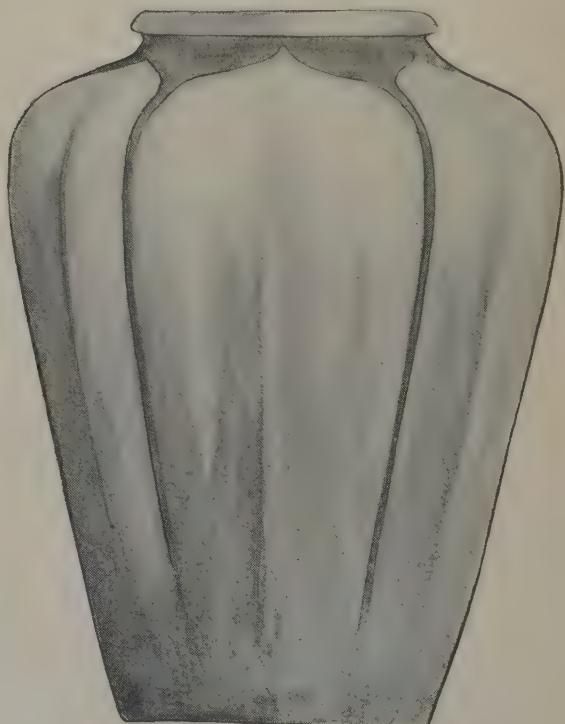


FIGURE 7

The Designer's Approach to His Problem

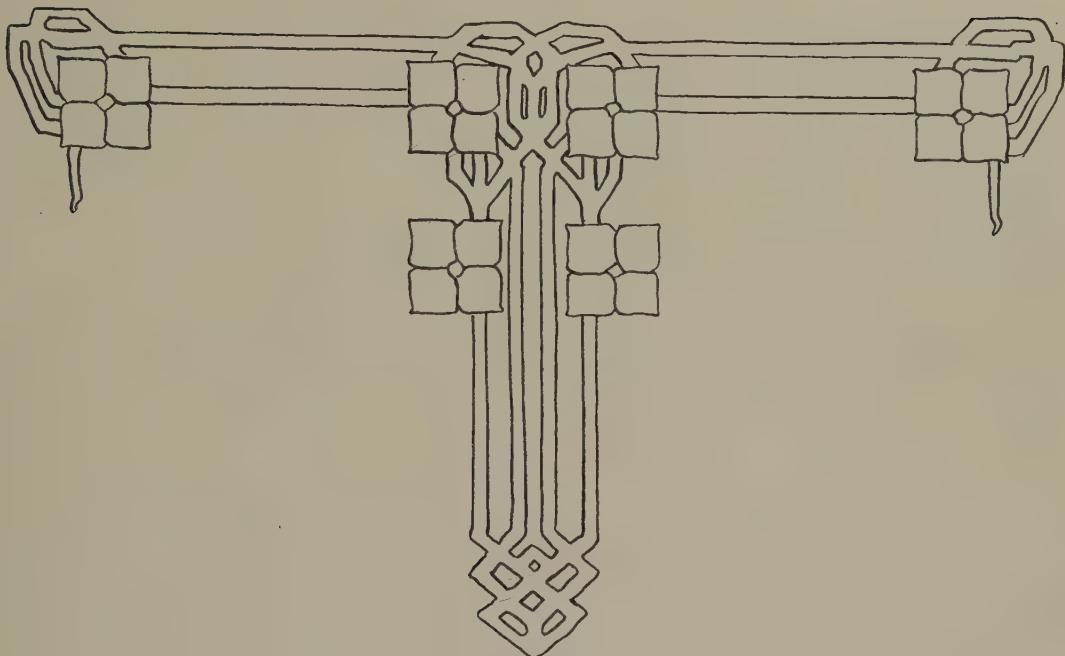


FIGURE 8

ADAPTATION OF DESIGN TO FUNCTION

The third principle requires that the design be appropriate to the form decorated. This, in other words, means that the decoration must be suited to the purpose of the object, its use and station. Four statements follow which indicate the manner in which such propriety is to be secured. (1) The decoration should assist in explaining the function or use of the form. (2) The extent of the decoration should be conditioned by the decorative service of the form. (3) The decoration should make no undue plea for attention. (4) Material beautiful in itself should not have its beauty disguised by pattern.

1. *The decoration should assist in explaining the function or use of the form.*

(a) As has already been said, the decoration most appropriate to any form is inherent in the structure of the form. It should not only explain that structure, but should explain the use or service which the form is prepared to render. The decoration, therefore, of the simplest square or triangle should say whether such figure is to lie upon some surface, is to hang, stand, or support some weight. If such requirement is observed, the design will not seem to be added to the form, but will appear, as it should appear, by right, foreseen from the earliest stage of its conception.

Forms subject to some strain should have the fact of such tension expressed in the decoration.

The claw of a table leg should express the force which grips the floor, while the decoration upon the top of the same leg should make plain to the observer (by upward pushing curves) that the leg is staunchly and easily serving its purpose.

Fig. 11a shows a clay tile with a radiate pattern of leaves which move equally in all directions. Such design is suited to a horizontal surface, while that shown in Fig. 11b (a wood block to be printed on a curtain) has an upward movement appropriate to a vertical surface. Both forms are square, but the decoration serves to show how different is the use to be made of each. Fig. 11c shows the square as a jeweled watch-fob made to hang vertically and to express in its every line the fact that it is suspended from a point above.

2. *The extent of the decoration should be conditioned by the decorative service of the form.*

Whatever decoration is applied must always be subordinate to utility. If the object decorated has its use interfered with by ornament, then the design is inappropriate. A form which must be cleansed frequently, as a table-knife, must not have its handle fretted with pattern difficult to keep clean and soon destroyed by frequent rubbing. The footstool, always below the level of the eye, should not have its legs carved into ornaments, never to be seen, but constantly to be subject to the wear and tear of service.

In general it may be said that the more work an

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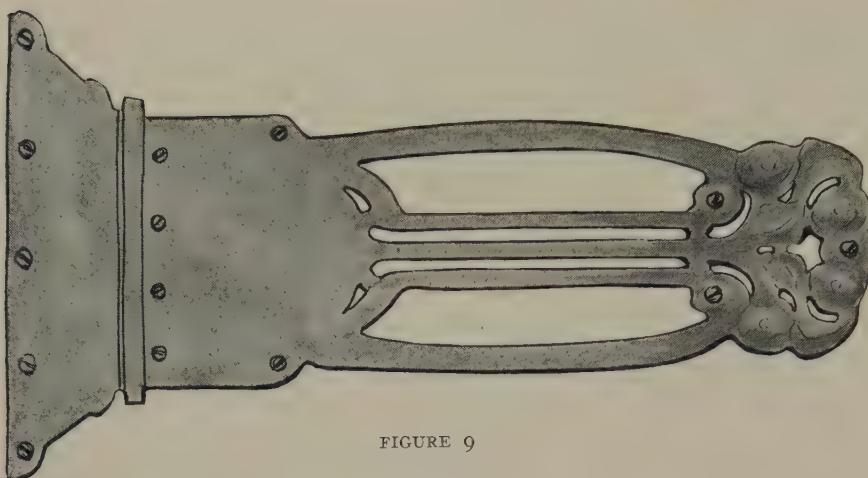


FIGURE 9

object has to do the less should be its decoration. The lowly form should seek beauty in fine line and just proportion; one more distinguished may be adorned in keeping with its surroundings. Thus, jewel-box, paper-knife (see Fig. 12), lamp mat or rose-jar may all see ornament appropriately applied, while spice-box, bread-knife, table-mat or tea-canister are better unadorned. The form which best admits decoration is one which itself serves a decorative purpose.

3. The decoration of a form should make no undue plea for attention.

Applied patterns should be modest as well as simple. The means they employ to interest the eye should show reserve. No florid and exaggerated lines and masses should thrust themselves forward. No painfully intricate lacings of stems should puzzle and confuse.

There is a decorative value in open spaces. Not all the surface which offers need be covered with

design. Contrast demands that the intricacy of pattern be relieved by the simplicity of background or panel. Richness is thus emphasized, not by arabesque or scroll, but by the comparison invited between the movement of the pattern and the simplicity of the unfretted surface. Fig. 13 shows a silver bowl in which plain

panel and ornate pattern, balance and enhance each other. More lines and shining bosses would not add to its beauty.

4. Material beautiful in itself should not have its beauty disguised by pattern.

This principle stands as a caution to those who would worry fine leather or rich glaze by intricate tool work and unnecessary modeling. Every material has a beauty of its own. A finely grained wood needs but scant ornament, and good carving demands no bristling background wrought with a matting tool. The designer who would excel must not only know his material but must respect it. He must let its beauty vie with the pattern which he himself devises.

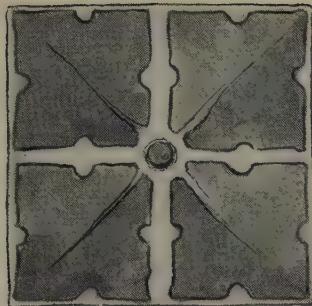
FITNESS

The three paths by which the designer must approach his problem have been reviewed in some detail. It has been shown that he must plan his design with reference to the structure of the form,

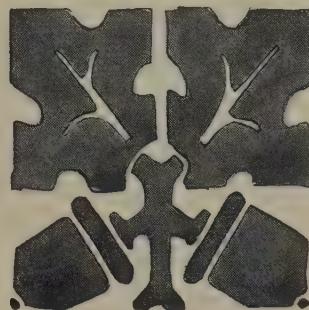


FIGURE 10

The Designer's Approach to His Problem



a.



b.



c.

FIGURE 11

that he must adapt it to the material, and that he must consider carefully the extent to which his decoration may be developed with propriety. That which we term "fitness" is a quality developed from consistent observation of the foregoing requirements. Attention to these laws makes for beauty. Disregard of them is one of the chief causes of ugliness.

He who does not consider structure in his pattern introduces lines and curves which meet the boundaries of the form at various angles and weaken it by distorting its elements. His design instead of rising logically from the constructive parts which unite the form as a whole, springs without cause from unexpected and impossible places. So devised it lacks strength. Pattern and structure contradict one another. The form is weakened by the decoration, instead of being aided by it.

Failure to adapt the design to the material leads to further incongruities. One ignorant of his medium or unreasonable in his demands upon it, strives with his decoration to disguise the surface upon which he works. That which should play a legitimate part in the pattern is made to serve merely as a ground or surface to be decorated. So misled, the designer models roses in high relief upon a vase of clay, or causes florid hot-house flowers to blossom vicariously beneath the gaze. In his hands picture takes the place of pattern; nature is made

to play the part of art. Forced thus to serve in place of her convention, she is out of place. No design so conceived can be truly beautiful.

Ugly, too, but in another way, are patterns devised by those who give no thought to the purpose of the object decorated. Overelaboration snares their feet. Forms humble in themselves stand in the sham glory of exuberant design, while dignity and restraint are unthought of in the crude hatchings of cheap metal castings, or the bizarre decorations of the enthusiast armed with chip-carving knife or pyrographic pen. Too few designers see ugliness and overdecoration as terms synonymous.

But beauty, we have premised, is not to be summoned at command. Besides adherence to the principles given, a design to be beautiful requires something more. To be beautiful it must have both interest and variety. Interest depends upon movement, and he who would manage line successfully must know what makes for that rhythm which shall lead the eye from part to part, yet keep it within the boundaries of the pattern. Variety arises from consistent differences in lines and forms. The stereotyped and uniform leads to commonplace. There must throughout the beautiful pattern be nice differences in proportion that the searching eye is ever charmed with the skilful way in which each curve has been varied and each space made different from its neighbor.

Besides interest and variety, beauty demands

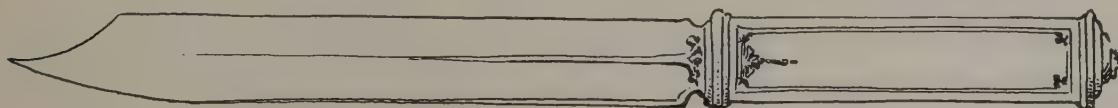


FIGURE 12

The Designer's Approach to His Problem

unity. Most difficult of all attributes to define, it is first of all to make its absence felt. Unity requires likeness and harmony of relation, yet it does not stand for uniformity. It calls for resemblance in parts, yet demands in them variety. It takes its rise in each design from the character of the main motive and protests whenever motives foreign to one another are woven into the same pattern. Beauty also demands strength. No pattern can be called beautiful which lacks decision. The weak line is an ugly line, and the uncertain scroll and fiberless figure mark the unskilled hand of the tyro.

Thus there rises from the search for beauty that which we call the designer's dilemma. Strength and simplicity the artist must seek, but these lead to emptiness. Interest he must have, but every line that adds to it increases complexity. In the degree in which he possesses a sense of balance, he will escape the dangers of the stiff and formal design on the one hand and the weak and complex pattern on the other.

Last of all, it should be added, there is one element unteachable which must enter into every pattern. We call it imagination. Without it the work of the most faithful student of design will always remain tame and commonplace. It is the spice which flavors all pattern. It is the insight which leads the possessor to make new combinations out of old, the vision sense which permits

the blank and untouched form before him to take on pattern after pattern as he reviews its possibilities before his mental eye. Rules in number have been rehearsed in the foregoing, but beauty does not rise in response to rule, nor can one through printed page tell the designer who lacks it how in his decoration he may display that ingenious fancy, that quaint conceit of form, that playful yet knowing use of line, of mass and color, we know as imagination.

"THE MACWHIRTER SKETCH Book" (J. P. Lippincott Company) presents a series of reproductions of sketches in color and pencil from the sketchbooks of John MacWhirter, R. A., designed to assist the student of landscape painting in water color. Twenty-four sketches are reproduced in colors and as many are from pencil drawings. The book is intended as a continuation of Mr. MacWhirter's treatise for beginners, "Landscape Painting in Water Colors." An introduction is contributed by Edwin Bale.

Suggestions for work in the older medium are supplied by Alfred East, A. R. A., whose contributions to this magazine are known to its readers in "The Art of Landscape Painting in Oil Color" (Cassell and Company, Limited). The book carries nine illustrations reproduced in colors, twenty in half-tone and thirteen from pencil sketches, etc.



FIGURE 13

"CLUDEN MILL." FROM THE OIL PAINTING BY GROSSENVOR THOMAS.



Grosvenor Thomas

THE LANDSCAPE PAINTINGS OF MR. GROSVENOR THOMAS.

THERE are broadly two divisions into which the whole of landscape painting can be separated ; into one comes all work that is concerned chiefly with the facts of nature, into the other those pictorial exercises which deal with poetic abstractions and subordinate actualities to large and generalised effect. The purely realistic landscape depends for its popularity upon strict realisation of little things, upon minute care and truth in the representation of details, and it demands from the artist not only much closeness of observation but also a high degree of executive skill. At its worst it is unpoetic and matter-of-fact, merely a plain statement of what is obvious ; and it excites no emotion save that of surprise at the patience of the painter who can bore into a mass of trivialities and record them with absolute fidelity. It teaches little

and suggests nothing ; it is uninspired and uninspiring.

At its best, however, it can be very definitely interesting, for it is capable of being treated with exquisite sympathy and with a true regard for the dainty charm of nature. In the canvases of Sir John Millais, for instance, the representation of fact was carried to something like perfection. He had an extraordinary power of vision which enabled him to see things in exactly their right relation, and he had consummate technical capacity, by the use of which he could reproduce in a masterly fashion whatever he saw. Nature's fantasy, her largeness of suggestion, and her romantic self-revelation, were in a sense incomprehensible to him ; he understood her only when she showed herself without disguise, when she ceased to be elusive and sat simply and frankly for her portrait. But no portrait painter ever set down with more sincere truth all the characteristic peculiarities of his sitter's features, or produced more convincingly



"HOUGHTON MILL"

XXXII. NO. 128.—OCTOBER, 1907.

BY GROSVENOR THOMAS

Grosvenor Thomas

a credible and honest likeness. Realistic landscape of this sort, and handled by such an artist, could never be passed by as unimportant ; it has, and must always have, a right to the most serious attention.

Yet to the imaginative man the landscape painting which concerns itself less with detailed reality and more with the larger truths makes a more stirring appeal. The painter who has a knowledge of facts, but uses them only so far as they will help him to complete his mental impression of the subject he has chosen, is better able to satisfy the student of great abstractions. Turner seems to many people more unquestionably a master than Millais, not, perhaps, because his observation of little things was more accurate, but because he thought more about the largeness and dignity of nature and less about her incidental details. She appeared to him habitually as a kind of vision, exquisite, imposing, sometimes terrible, as a goddess to worship, not as a merely agreeable companion with whom an autumn afternoon or a

summer evening could be pleasantly lounged away. Even Corot, though he fell far short of Turner in artistic intelligence and had nothing like his power of perceiving what were the possibilities of nature study, could rise on occasions far above the commonplaces of detail into dainty suggestion. If Turner's mental image took on the form of a goddess that of Corot was visualised as a nymph, graceful and alluring, but still too remote for harmless intimacies.

The artist to whom this aloofness of nature seems so evident admires her instinctively from afar off, and never seeks to come too near to her for fear that he might by closer contact destroy an impression that he values. He understands that his affections are fixed upon a being that is, and must be, out of his reach, and that if this being were brought to his own fireside the glamour of distance would be gone. He might even find that in possessing the object of his adoration he had lost for ever the power to see anything in her that would be either inspiring or satisfying. So in his



"RAVEY'S MILL, CLUDEN"



"THE RIVER"

BY GROSVENOR THOMAS

work he cultivates the habit of regarding nature with a certain impersonal affection which does not descend to particulars and is frankly worship of an ideal. The only danger is that he may carry this love of an ideal into a pure convention, that he may get so far away from his goddess that he ceases to see her at all, but against this danger the really intelligent man will guard himself carefully, lest he fall into it unawares.

This then is necessary for the painter of imaginative landscape, that he should be a nature lover, that he should know and understand her ways, and that he should at no time allow himself to fall out of the train of her immediate followers, but that he should beware of approaching her in any spirit but that of purely platonic affection. If he wants proof of this necessity, he need only look round within the bounds of the profession he follows; he will find many warnings in the mistakes of his fellow artists, in the dull, unthinking realism of this artist, in the extravagant and incredible fantasy of that one whose dreams have run beyond all reason into a convention which is so unreal that it has ceased to be anything but ridiculous. But he

will find, also, that quite a considerable group of sane workers are setting him a sound example of thoughtful effort to present nature in her best array of ideal graces and under aspects which enhance without exaggeration her greatest charms.

There is, indeed, in existence now a very notable school of painters who have found a thoroughly correct middle course between the bombast of what was once called imaginative landscape and the crude reality which results from visual accuracy undirected by taste, who have learned to understand the sentiment of nature and at the same time to eliminate from their work everything which might clash with this sentiment or diminish its pictorial value. These men work in a spirit of wholesome romanticism, seeing rightly what are the poetic possibilities of the subjects they prefer and expressing by well controlled technical devices convictions which are based upon fundamental artistic principles. The school is modern in feeling and progressive in practice, but its modernity is wholesome and its progressiveness has no "new art" taint; it is a school which respects traditions without being enslaved by them, and yet is fully in touch

Grosvenor Thomas

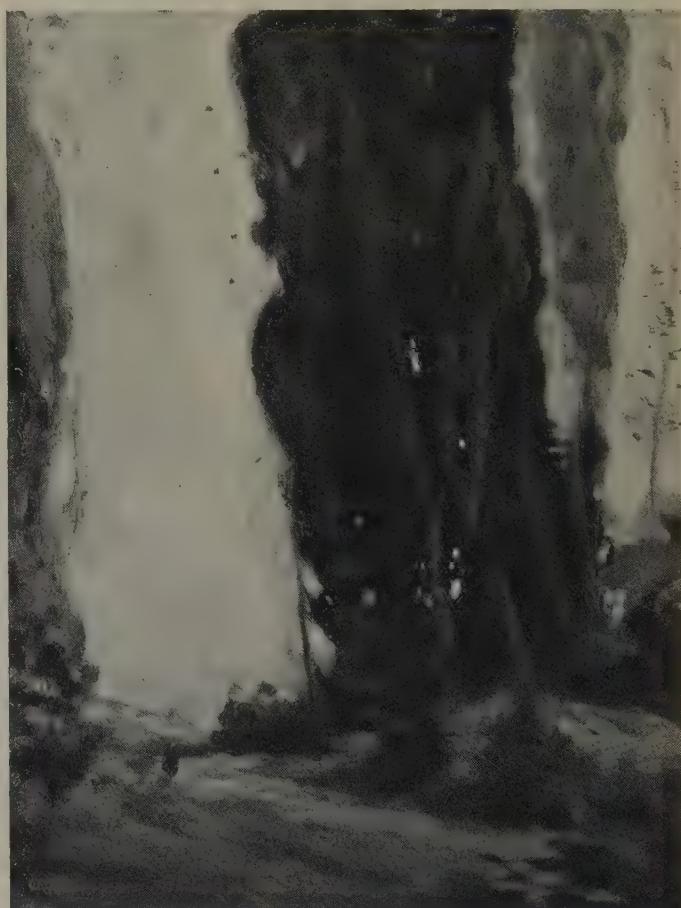
with the intellectual developments of the present day.

Among the more distinguished members of this school Mr. Grosvenor Thomas takes a position that is indisputable. He is a romanticist painter in the best sense of the term, and in his work he observes admirably those principles which have guided in the past the better exponents of imaginative landscape painting. Plain and simple realism he avoids; the recording of every-day facts he never attempts, and he does not pretend to be interested in those minor details which are, so to speak, the embroidery on nature's robes. He has a larger aim, an intention to express the sentiment of his subjects by showing their decorative capabilities and by presenting broadly and simply those aspects of them which are most susceptible of rhythmical arrangement, and which lend themselves best to studied design. If any comparison were needed between him and his predecessors it would probably be most correct to speak of him as a follower of Corot, for he has learned something from the French romanticist master. But what he owes to Corot is very far from being the greater part of his equipment; it amounts to little more than a certain elegant facility in the putting together of the component parts of his pictorial scheme. What is most interesting and remarkable in his pictures comes from Mr. Thomas himself.

He is first of all a decorator, who seeks and finds in landscapes which are frankly natural special opportunities for carrying to completion a logical design. About the pattern of each of his pictures he greatly concerns himself; he adjusts lines and masses and harmonises forms, and he plans his colour with the closest consideration for its balance not only of area but also of degree. As a consequence, his work has definitely the charm of suavity and reticence and is attractive both in its grace and its repose; it bears the stamp of scholarly consideration and matured judgment, and there is in its restraint evidence that he has mastered that most perplexing of artistic problems, how to use his material

so as to keep the unessentials from becoming obtrusive.

As examples of this restraint, such pictures as *Evening*, *The Road to Chagford*, *On the Ouse*, and *Cluden Waters*, are of particular importance. In them everything is subordinated to the main design, to the expression of a large idea of nature, and to the broad statement of a decorative intention. The same spirit is evident in more complicated motives like *The River*, and *Rarey's Mill*; they are carried further and they have less simplicity of arrangement, but the placing of the component parts of the composition is quite as deliberate, and the absence of any jarring or restless note is equally perceptible. When he goes further still into work of a more realistic type, and deals with such definite facts as he has set down in *A Devonshire Cottage*, *Cluden Mill*, and *Houghton Mill*, he remains still true to the principles which govern his entire practice. In these last pictures he has filled in his pattern more elaborately; he



"THE ROAD TO CHAGFORD"

BY GROSVENOR THOMAS

Grosvenor Thomas



"ON THE OUSE"

BY GROSVENOR THOMAS

has added more explanatory touches and has made more concessions to the popular demand for actuality, but his love of studied design has kept him just as surely from obviousness and from the bald commonplaces of the unthinking and uninspired painter.

If, however, his art owes much of its persuasiveness to his decorative sense, it owes hardly less to his appreciation of the subtleties of romanticism. He possesses an ample measure of that romantic sentiment so characteristic of the Scottish school to which he belongs by association, though not by birth. A self-taught painter, trained in no school, and developed under no guidance save that of his own intelligence, he gathered his knowledge of art when and where he could. He has studied Corot and Daubigny and the other Barbizon masters; he has looked long and closely at the modern Dutch painters, but he has found in the earnestness and sterling sincerity of Scottish painting the best model for

personal preferences are accountable. His colour sense is purely his own, his instinct for choice of subject is natural to him, and even his romanticism,



"EVENING"

BY GROSVENOR THOMAS

his own practice. During the time he spent in Scotland he fell under the spell of the art which has grown up in that country during the last hundred years or so, and to its traditions he has remained more or less faithful ever since.

Yet in responding thus readily to the influence of his surroundings he has not surrendered his liberty to think for himself, and he has certainly not sacrificed his individuality. The sentiment of his work is Scottish but with a difference, and for that difference his per-

Wilton Lockwood



"A DEVONSHIRE COTTAGE"

BY GROSVENOR THOMAS

Scottish though it may be in its origin, is now modified into something which expresses a good deal more than his belief in the creed of a particular group of artists. He looks at nature with independent vision, with a desire to understand her himself rather than with the wish to see in her only what others have already discovered. The strength of his art is that which comes from a vigorous and masculine personality, but a personality of which the robustness is at all times restrained by a love of great aesthetic principles and by more than ordinary tenderness of poetic feeling.

Mr. Grosvenor Thomas can best be described as an artist who has sought in many directions the materials he needed for his equipment but who has succeeded in combining these materials so judiciously that he has made with them something that seems to be wholly original and peculiar to himself. Many other men have had opportunities quite as great of acquiring knowledge, but few have been able to use them to such advantage.

W. K. WEST.

A N AMERICAN PORTRAIT- PAINTER, WILTON LOCK- WOOD.

IT was at the Champ de Mars, in the spring of 1904, that the work of Wilton Lockwood received its first important notice in the exhibition of six characteristic examples. These six paintings did not fail of instant attention; the power that was behind them was unquestioned, but, as is inevitable with any decided venture into untried fields, they

received their natural quota of suspicion as to their depth of sincerity. In the following year, however, we see him meet with unqualified success, observing that his misty *enveloppe* was not of an ephemeral and superficial nature, that it was not a manner or a trick but that it had been evolved as a serious means of expression. That it served his purpose adequately, the critics were ready to concede and with the admission



"CLUDEN WATERS"

BY GROSVENOR THOMAS

Wilton Lockwood

that it had not been employed as a cloak for shirking.

The same year saw paintings by Lockwood in the "Secession" exhibition at Munich, and in the triennial exhibition of the "Grosse Berliner Kunst-Ausstellung" of the German capital. In both places the appearance upon the arena of a vigorous, original and, at the same time, subtle painter, was hailed with unreserved enthusiasm. The portrait of Mrs. Lockwood, shown in Berlin, was regarded as being in the first rank of modern art.

It had been a hard road—ten years, chiefly spent in Paris, of incessant labour under the direction of eminent European masters. Then came the desire to follow up this foreign success by a career in the artist's native country. Accordingly, after duly considering what, to him, would be the most congenial surroundings in his mother country, he decided finally to locate in Boston; and it was in Boston the year following his triple success abroad that he set the critics agog by his exhibition at the St. Botolph Club, styled, according to the catalogue, *A Collection of Portraits, Studies, and Notes*. This epoch-making display was arranged to remain for a two-weeks' showing, but, in consequence of its enthusiastic reception, was continued for another week. Everywhere "the new man" was the talk of the hour. Viewed askance by the conservatives, wildly acclaimed by that certain element which is constantly in search for sensation, honestly admired by discriminating, thoughtful judges, he nevertheless was candidly acknowledged by all as an innovator, a man of marked ability, and one who was striking a decidedly personal note.

After this exhibition, one appearance in a notable gathering succeeded another; the genius of the man began to find its proper level until, some twelve months later, Mr. Lockwood received for *The Violinist* an honourable mention at the Carnegie Gallery at Pittsburg; and by the Pennsylvania Academy of Fine Arts at Philadelphia he was awarded a Temple gold medal for the same painting, which is now at Skibo Castle, Scotland.

The painting so honoured was a remarkably sincere character interpretation of the *virtuoso*, Otto Roth. That it is an adequate likeness, the best critics agree, but it is far more than a superficial likeness. It is straightforward and refined. It is a worthy description of the man, but the man at his truest and best—as the musician.

Of Mr. Lockwood's portrait examples, the one of ex-President Cleveland is a frankly meritorious work. It is a scholarly rendition expressing sympathy of thought and feeling between subject and

artist. Executed on the regulation coarse-webbed canvas, it defines a certain confidence and eager directness of brushwork which command unqualified attention. It represents Mr. Cleveland, not as the chief magistrate of his country, but Mr. Cleveland as the retired citizen, the scholar and thinker. And, for a convincing understanding of the sitter, the portrait of John La Farge, Mr. Lockwood's old master, is notable. Nothing but the warmest affection could inspire such a work, containing as it does the impress of the sensitive, penetrating and alert characteristics of La Farge himself.

Another justly notable work is the spirited



FRANK SEABURY, M.F.H.

BY WILTON LOCKWOOD

Wilton Lockwood



MR. A. J. CASSATT

BY WILTON LOCKWOOD

portrait of Frank Seabury as master of the hunt, which was executed within the space of four days

member of the Society of American Artists, as well of the Copley Society of Boston. M. I. G. OLIVER.

for the Myopia Country Club. Dressed in the regalia of the club, the horn, which is the badge of office, protruding from his waistcoat pocket the man as a sportsman is conscientiously portrayed. For dash, for soundness of understanding and fluency of brushwork, this achievement is perhaps second to none of Mr. Lockwood's works. Mr. Cassatt is represented as a man of affairs, a man whose interests are objective, rather than subjective. Standing with one hand in his pocket, the other holding a whip, his hat and gloves, the figure imparts a striking impressiveness of appearance against its softly harmonious ground.

If it be urged that Lockwood is a colourist pre-eminently, attention should be called to his marvellous refinement and beauty of line, when considered wholly from the standpoint of pure grace. See the subtle juxtaposition of lines in the portrait of Mrs. Sweetser. It is poetic, it is musical—it is all that dignity and subordination demand in the psychology of art.

At once an idealist and an impressionist, the temper of Wilton Lockwood is most profitably seen through the mirror of his works, where we may discover him at times elusive, delicate at others, and again virulent and even dramatic. His freshness of invention shows itself in the delightful spontaneity with which he approaches each new subject.

Apart from the honours previously mentioned as having fallen to this talented painter, he was awarded a silver medal at the Paris Exposition of 1900, another at the Pan-American Exposition of 1901, and still another at St. Louis, 1904. He is an associate of the National Academy, a

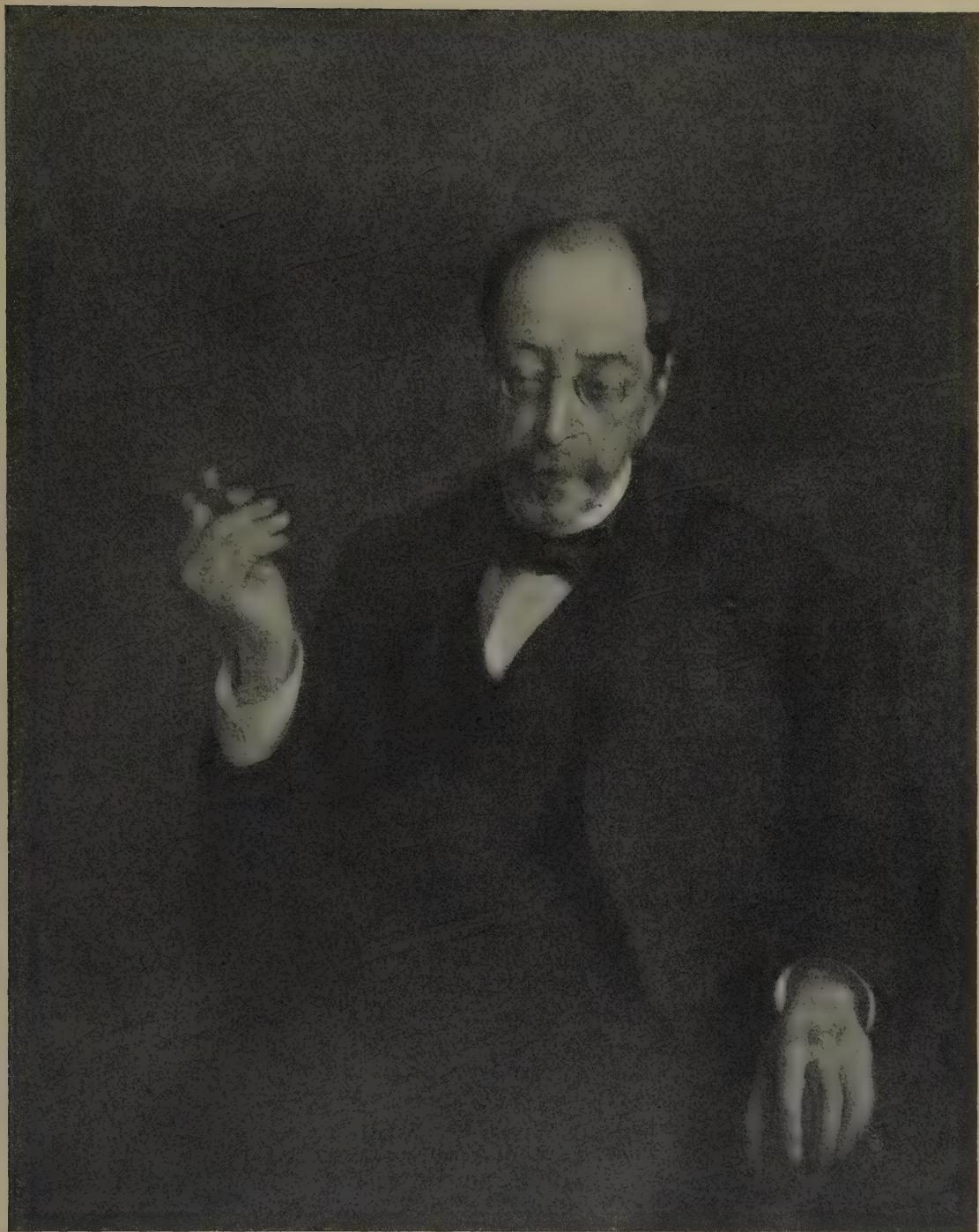


MRS. SWEETSER. BY
WILTON LOCKWOOD

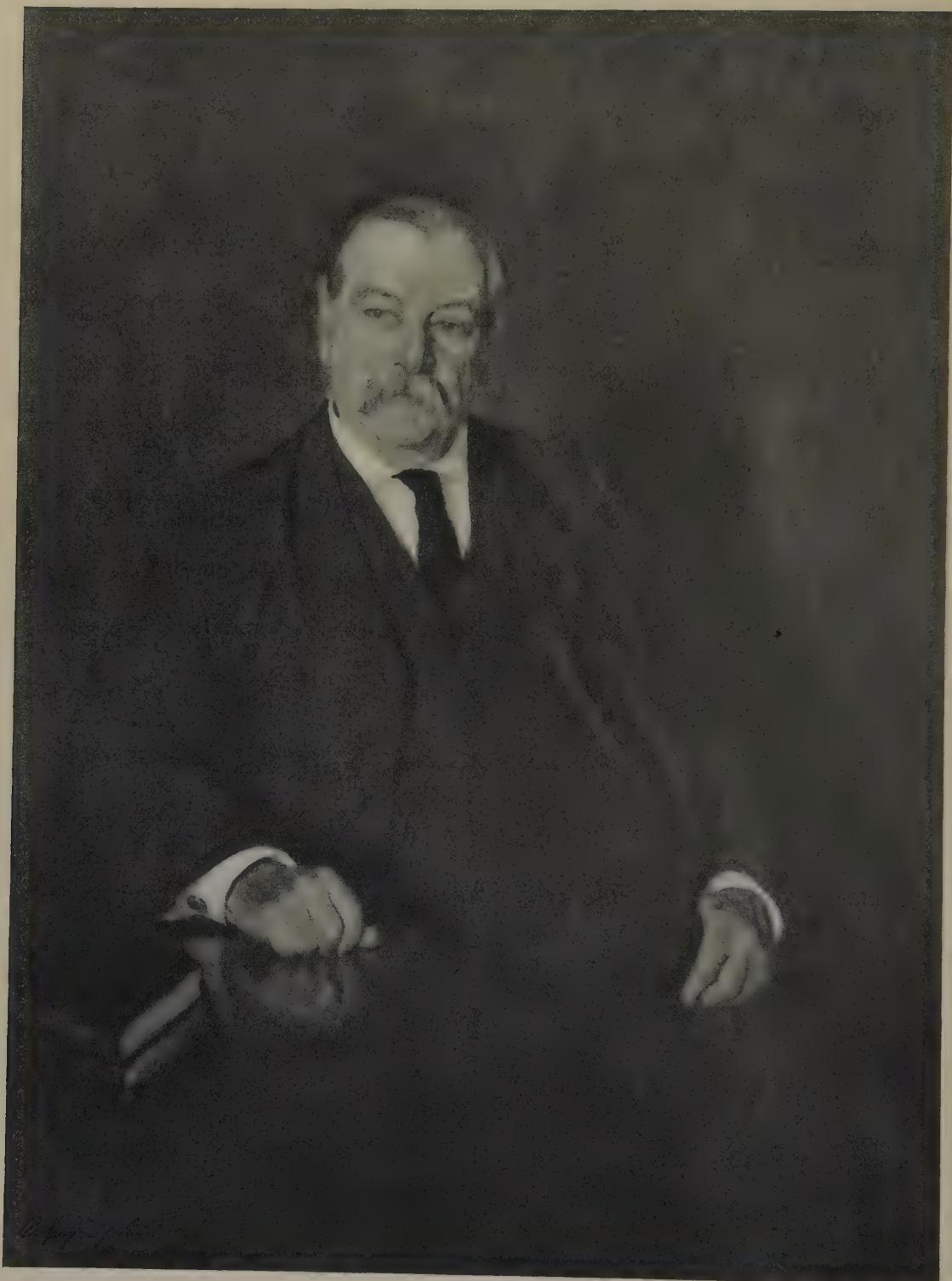


“THE VIOLINIST” (OTTO ROTH)
BY WILTON LOCKWOOD

(By permission of Andrew Carnegie, Esq.)



JOHN LA FARGE
BY WILTON LOCKWOOD



THE HON. GROVER CLEVELAND
BY WILTON LOCKWOOD

The Venice Exhibition, 1907



VENICE EXHIBITION

(Photo. A. Tivoli)

THE VENETIAN ROOM

THE SEVENTH INTERNATIONAL EXHIBITION OF ART AT VENICE, 1907.

THE exhibition of modern art now being held in Venice is generally considered the best, both for quality of work exhibited and for sales effected, of the whole series. The foreign sections especially are this year admirable in selection and arrangement; but I can also note considerable advance all round upon the exhibition I visited in 1905. Venice herself, for centuries a world-centre, first of commerce then of art, then later of pleasure, is the ideal location for such an international exhibition, and in Sgr. Fradello, with his untiring energy and sound judgment, she has found a no less ideal director.

My subject here is extensive and my space limited, so I come at once to the Sala Centrale, whose walls are entirely devoted to the decorative panels of Aristide Sartorio. The artist has sought here "to illustrate, with the myths of classical antiquity, the poem of human life," and it has taken him

two pages in close type of the catalogue, with the aid of "four hendecasyllabic legends" to explain to us what it is all about. As decoration these figures in monochrome—dark green and brown and black—have great merit, but do not entirely harmonise with the room; and again, they are terribly uneasy; whether nude or draped, whether they treat of human passion or the silence of the tomb, they are alike restless, perturbed, destitute of any sense of repose, which surely sometimes belongs to their theme. The

colour scheme, however, is pleasing and perfectly under control, the drawing of the nudes—in which I venture to trace something of Leighton's influence—exquisitely delicate, delightfully vivacious.

Having studied Sartorio's paintings we may glance at the sculpture in this room, where we shall find, with Auguste Rodin's *Penseur*, a *Fecondité* of the Belgian Meunier (the last work before his death); and here, too, Max Klinger has an upright female figure, *Baigneuse*, where the sincerity of the modelling, the solidity and power of

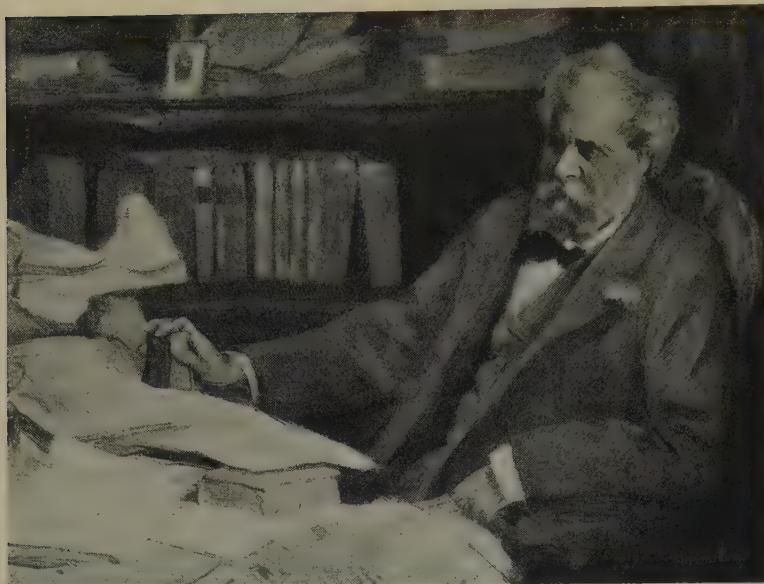


VENICE EXHIBITION

(Photo. A. Tivoli, Venice)

THE GERMAN ROOM

The Venice Exhibition, 1907



PORTRAIT OF GIOSUÈ CARDUCCI

BY ALESSANDRO MILESI

the treatment contrasts with a subject which is so often a synonym for superficiality.

The Norwegian room need not detain us and we may make our next halt at the Austrian Sala. Here, in place of the gold of two years ago, white is the keynote of the decoration, for which the Hagenbund of Vienna is responsible. The effect is cool and fresh, and ample space is given for the pictures; but these are frequently more like studies than finished works. I do not speak of Walter

Hampel's clever *Dwarf and Woman*, where the influence of his master, Mackart, appears; nor of August Roth's *Autumn*; but what shall we say of the paintings of Preisler, of Uprka or Jan Stursa, whose young girl in bronze, a *Puberté*, has the faults of the beginner—over elaboration of detail and complete lack of *ensemble*? The majolica by Powolny is very attractive.

In the French room we at once pick out some paintings of real merit, such as Besnard's portrait of M. Barrère, the French Ambassador in Italy; Carolus-Duran's male por-

trait; and, still more, J. P. Laurens' *Portrait de mes Parents*. But the artist who really shines in this room is Blanche, whose *Venetian Glass* was one of the successes of the last Exhibition. Here he has a lady in travelling dress—*La Voyageuse*; an English portrait (*Mrs. Montgomery Lang*), and, above all, his delightful *Cherubino*, where the technique (especially in the hands) is as easy and almost as brilliant as that of a Sargent. Curiously enough the nudes are the weakest part in the French room. How entirely conventional is Fantin-Latour's

Eve; and when even Carolus-Duran paints a lady with bright red hair, upon a still brighter crimson plush divan, one is tempted to ask (under one's breath, before such a known master) whether flesh is not, in its way, as recipient of surrounding colour as a mirror, and whether it is conceivable that this young person, unless she had been carefully enamelled all over before posing, could lie amid such glowing surroundings without some resultant reflections being apparent in her flesh tints?



VENICE EXHIBITION

(Photo. A. Tivoli, Venice)

THE RUSSIAN ROOM

THE ENGLISH ROOM, VENICE
INTERNATIONAL EXHIBITION

(Photo. by A. Tivoli, Venice)



The Venice Exhibition, 1907

The Swedish room is one of the very best in the whole exhibition. Here we have Zorn in his wonderful *plein-air* studies : we have Carl Larsson, whose *Martina* is included among our illustrations ; we have the northern fauna, the birds and seals of Axel Sjoberg, and, above all, we have the work of that wonderful colourist, Anna Boberg. Anna Boberg has here twenty-one paintings, among which I should specially mention *The Modern Vikings*, of which an illustration is given (p. 274), *The Mysterious Moment between Day and Night*, and the *Cemetery*, which seems a rendering into colour of that scene from Ossian, which Goethe has described "the farthest Thule, where we wandered over grey, endless moors among moss-covered tombs, while a terrible wind stirred the grass, and a heavy clouded sky lowered upon us," and where, in the dim moonlight, departed heroes and love-lorn maidens seemed to hover over the wind-swept

graves. With Zorn, however, we seem to recover touch with actuality, but actuality in another way idealized : he is the magician who reveals to us mysteries of light and form which were unknown to us, though always within our reach. His *Ruisseaux* here recalls the *Reflets* of the last exhibition ; like that, it is a study of the reflections of water as affecting and affected by a nude figure in movement. In another nude the artist has studied the contrast (which often occupied that Venetian master of colour, G. B. Tiepolo) of the golden white of flesh with the dead white of drapery. His *Rêve de Printemps* is a really idyllic vision of a fair-haired girl, bathed in sunlight, moving across a scene in which we seem to feel the stir of the summer wind upon some northern coast.

Equal in interest to the Swedish Room is the English, and it is satisfactory to find the opinion of the Venetians themselves placing these two rooms



"BEFORE THE MASKED BALL"

(Photo: C. Naya, Venice)

BY PHILIPP KLEIN



"LOVE AND LEAVES" (*Photo. Filippi, Venice*)

BY P. NOMELLINI



"LA TOILETTE," (*Photo. C. Naya, Venice*)

BY CAMILLO INNOCENTI

The Venice Exhibition, 1907

at the front of the foreign sections. Both have individual character, and in both the work has been very carefully selected. To reach the English room from the Swedish we have to traverse the German sections, two rooms which, though they include abundant works of merit—I might instance Otto Marcus's brilliant study of a dancing girl, *Miss Allen* (reproduced in THE STUDIO, November, 1906), and Philipp Klein's *Before the Masked Ball* (p. 272)—have not the distinctive character of either the room we have just left, or of that which we now enter.

In this Sala Inglese, J. Sargent's six magnificent portraits arrest our attention the moment we enter. The *Lord Ribblesdale* is probably one of the finest portraits he has ever painted. A captiously sartorial critic might perhaps hint that the noble lord's clothes seem all a size too large. But no such remark could be applied to the three-quarter length of *General Sir Ian Hamilton*, with its indefinable air of distinction, or to the seated portrait of the President of the Royal Institute of British Architects. Next to Sargent, Mr. John Lavery is the most fully represented of modern British artists. Among his five paintings here *On the Rocks* and *Chou Bleu* (p. 275) were, I found, special favourites among visitors to the exhibition.

Fine in character as is this work of Sargent and Lavery, one feels some regret that more space could not have been found for a wider and more catholic view of modern English art—especially of those younger men whom the critic should always be ready to watch for and welcome. Mr. Orpen is represented in the exhibition by a brilliant study of *A Spanish Girl*, but not in the

English section; and the same may be said of Mr. Shannon. We may be grateful, at least, for a painting by Alfred East, *London by Night*, which is of exceptional interest, since it is quite away from his usual subjects and methods.

For the decoration of the English section Mr. Frank Brangwyn has been responsible, and his four panels keep their place admirably in the decorative scheme. It was, however, his etchings in the adjoining black-and-white room (I noted especially his *Old Houses at Ghent*) which were a revelation to me of his powers in this branch of art, in which he is well supported here by Alfred East and Joseph Pennell.

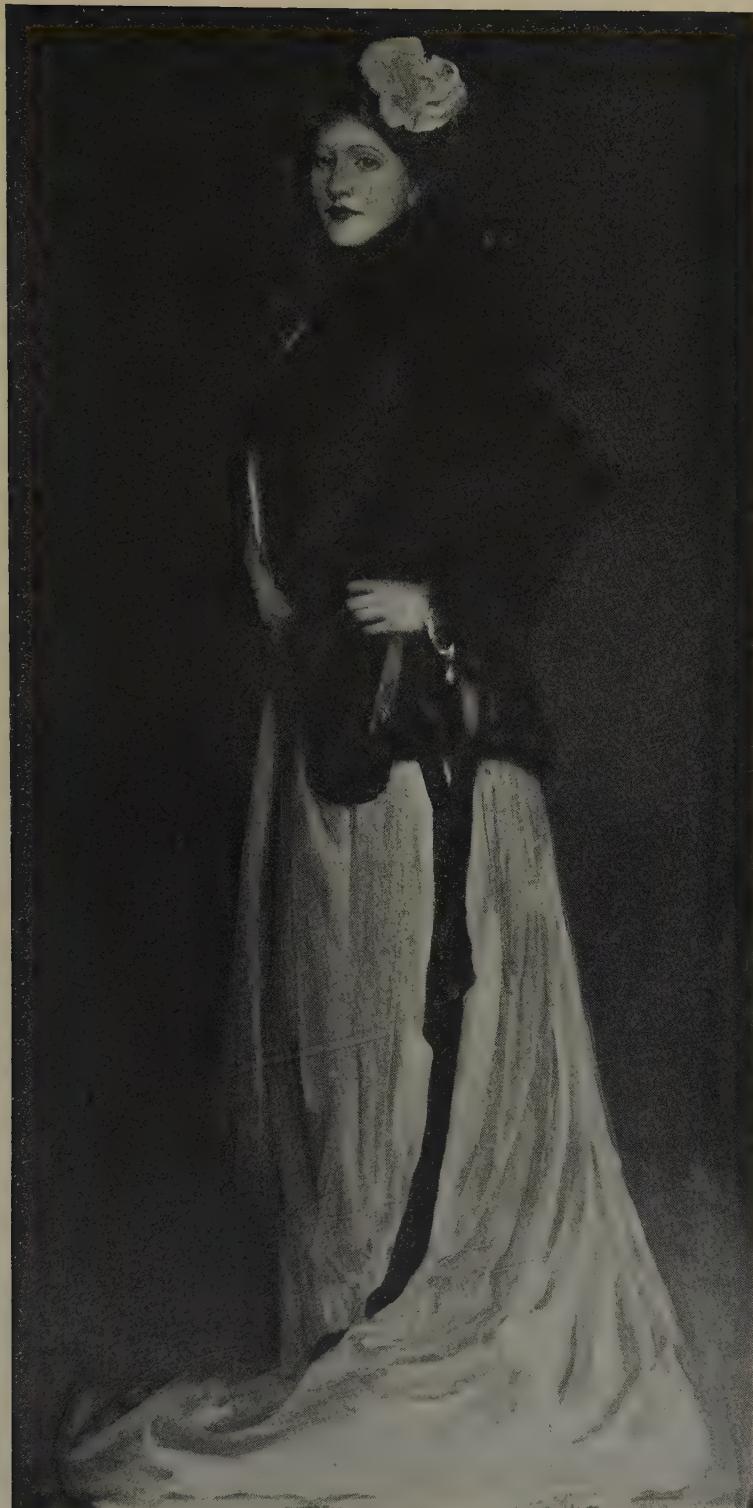
What, it may be now asked, are the modern Italians showing this year, for, after all, their own work must form the *pièce de résistance* of these biennial exhibitions? There is no doubt that they



"THE MODERN VIKINGS"

(Photo. C. Naya, Venice)

BY ANNA BOBERG



"CHOU BLEU." BY
JOHN LAVERY

The Venice Exhibition, 1907



DECORATIVE PANEL BY A. SARTORIO
(Photo. Giacomelli, Venice)

have learnt some very useful lessons from this artistic invasion from beyond the Alps. "From Rodin to Sargent," says one of their own critics, "from Meunier to Brangwyn, from the Scotch group who came forward in 1897 to Zuloaga, who appeared on the scene in 1901, how many foreigners have in these few years conquered the sympathies of Italian art! And if in the foreign rooms we come at every step upon originality which is almost tedious, almost presumptuous in its self-assertion, in the Italian rooms we are struck more especially by ill-concealed imitation, by souvenirs which are

pleasant but overpowering, and by too assertive reminiscences."

Our survey must here be a rapid one, and, taking first the Sala di Roma, we find ourselves before Coleman's and Onorato Carlandi's Roman landscapes, the latter's *Sur le rivage d'Ostia* being very admirable in its reserve and sense of values. Mancini's wonderful portraits, always vivacious and full of colour, Noci's charming pastel of a nude figure, a decorative triptych (*Horses of the Sun*) by De Karolis—all these are to be noted. Battaglia, who figured well in the last exhibition, has here a study of a country girl, and Camillo Innocenti a charming work *La Toilette* (p. 273).

In the Piedmontese Room I noted especially the work of Giacomo Grossi, but the Sala Lombarda arrested my attention, because here is a school which has in it the elements of progress. Carcano, who has two paintings here, is a known figure among the Milanese; and I



"MARTINA" (Photo. C. Naya, Venice) BY CARL LARSSON



“SAND-CARRIERS”

BY FRANCESCO GIOLI

would point out a clever painting by Emilio Gola, *Beside the Wharf*, as well as Borsa's *Winter Evening*.

Passing through the Sala Emiliana, with Majani's charming moonlight study *Le hameau dort*, and Scattola's *Assisi*, we come, in the Sala Toscana, to the art of modern Florence. Here Luigi Gioli comes before us with his *Volterra Fair* and his clever study of horses in the Pisan plain treading out the corn. Here, too, are Nomellini's *Love and Leaves* (p. 273), Francesco Gioli's *Sand-Carriers* (above); and near it is a sunset, very good in colour, and a group of naked children dancing on the Tyrrhenian strand, which he calls *Youth*.

In the South Italian room De Maria Bergler's studies of *Taormina* (the smaller are here the best) and *Viole* are to be noted, with the work of De Sanctis and Tafuri. And now we come to the Venetians themselves. Dall' Oca Bianca and De Blaas have wandered off into the South Italian room—the latter almost too smooth and sweet in his *Girls of Campalto*, the former full of piquancy and vivacity in his *Civette*.

In the first Venetian Room Laurenti figures largely with eighteen canvases. The most attractive to me is his *Ritorno*, a girl in green dress, where the whole conception seems reminiscent of Palma Vecchio. Laurenti is no longer among the younger men (he was born in 1854), but is a fine and serious artist, who has followed his art into other branches, such as sculpture and even architecture.

In the next Venetian Room (Sala XXV.) we shall notice the work of the three Ciardi. Beppo, the younger Ciardi, has here a canvas full of light in his *Sourires*; but personally I find myself strongly attracted by Signorina Emma Ciardi's *Paroles Antiques*, where the terrace, with its white sculpture and monumental cypresses, with its masked figure from the Venice of Goldoni, has something of the indefinable charm of the great Böcklin's *Tödten Insel*. Here, too, that excellent Venetian artist Vincenzo de Stefani, who figured well in the last exhibition, has two paintings, a study of a young girl in white and a beautiful sunset, *The Evening Harmony*. Here, too, is Milesi's portrait of *Giosuè Carducci*, the poet whom all Italy this spring has mourned (p. 270); and here Vizzotto, in his *Sirènes*, gives just the impression of a “burrasco”—a squall such as sometimes comes up at short notice on these lagoons; while Sormani (*Sur le Môle*) has a quieter scene of nightfall at Venice.

Of the sculpture in these Italian rooms I need not speak at any length. The central group in the Roman Sala, *La Vendange*, with its figures of men and a girl, is ambitious and sound in modelling. But one of the most delightful things in the whole exhibition is a little bronze of a dancing girl, *Printemps*, by Rosales. This gem has been secured by the State for the National Gallery at Rome. Antonio Ugo, whose group of a peasant mother and child (*Maternité*) is among our illustrations, (p. 278) also claims notice. Ugo is a Sicilian, and

Alfred Waterhouse, R.A.



"MATERNITÉ"

BY ANTONIO UGO

among present-day Sicilian sculptors he is perhaps distinguished by the greatest endowment of real genius. "Modest and retiring," writes Mr. Sidney Churchill, H.B.M.'s Consul at Palermo, who has followed Ugo's work with keen interest, "very little is seen of him professionally. His studio is a workshop and not a show-place" Recently, when King Edward VII. was at Palermo, His Majesty much admired Ugo's work, and ordered that one of his latest productions should be sent to Buckingham Palace. It is interesting to recall that Sicily was renowned for its plastic creations in early ages—even before the days of the Roman Empire medallists of Catania and Siracusa had become famous.

The Sala Russa, with Seroff's portrait of the *Emperor Ni holas II*, in the uniform of the Scots Greys, and Maliavin's multi-coloured peasant women, must be traversed ere we leave the building, and outside we find a feature of new interest in the Belgian Pavilion, arranged by Professor Gevaert. The entrance, with its amber-coloured marble and its fountain, at once delights us, and within we find a very well chosen selection of the modern Belgian school. In the smaller rooms I was delighted with a triptych in water-colour, *Bruges of the Old Times*, by Ferdinand Khnopff; and found near him seven drawings by that genius of moral obliquity, Felicien

Rops, besides the faultless figure etchings of Armand Rassenfosse.

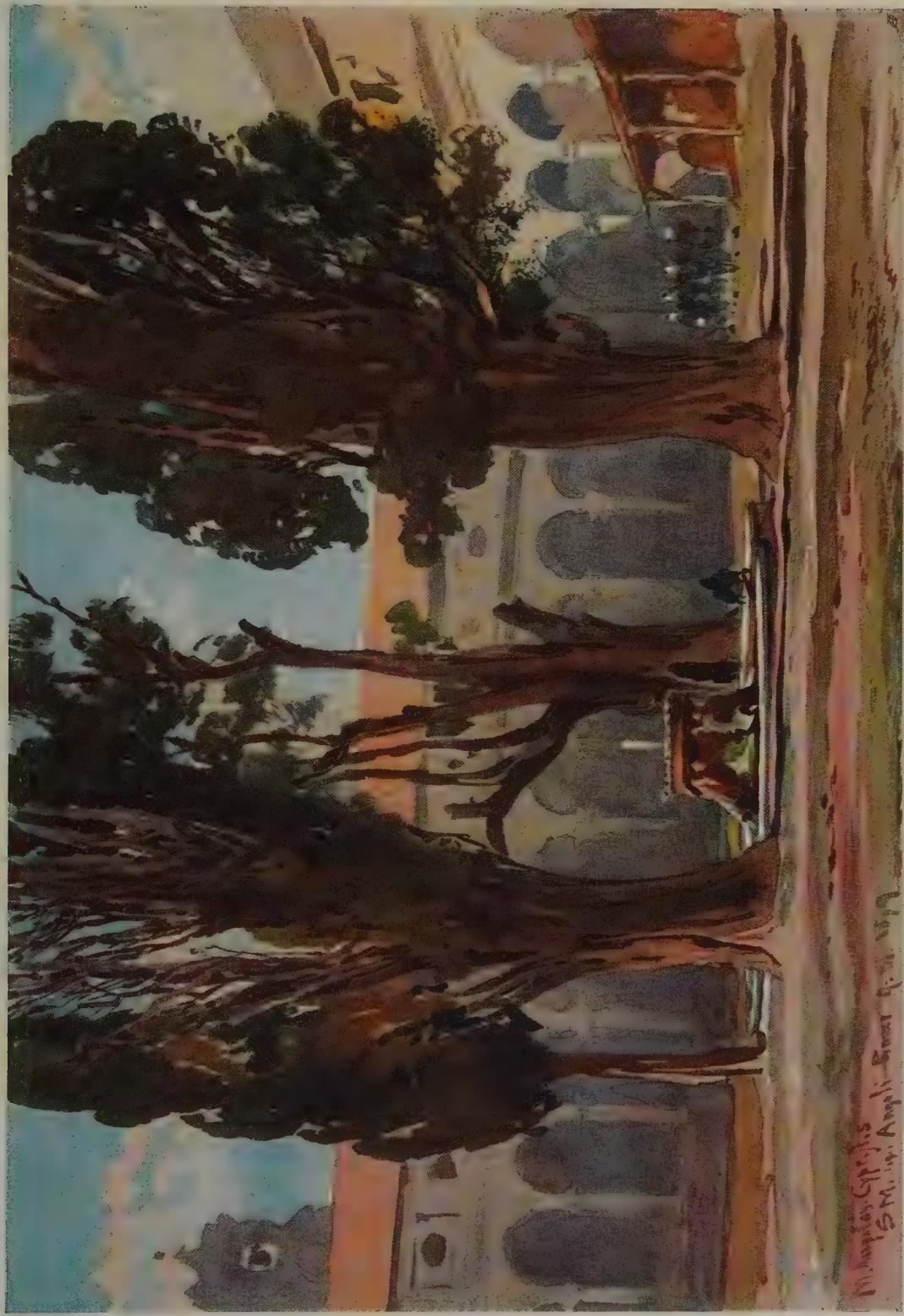
SELWYN BRINTON.

The following Canadian artists have formed a group to be known as the Canadian Art Club:—Homer Watson, R.C.A. (Doon), Franklin Brownell, R.C.A. (Ottawa), William Cruikshank, R.C.A. (Toronto), Curtis Williamson, R.C.A. (Toronto), Edmund Morris, A.R.C.A. (Toronto), William Smith, A.R.C.A. (St. Thomas), W. E. Atkinson, A.R.C.A. (Toronto), and J. Arch Brown (Toronto). All of these have withdrawn from the Ontario Society of Artists, with the exception of Mr. Cruikshank, who retains his honorary membership.

The club will have associated with it a strong group of Montreal painters, and also representative men of London, Glasgow, and New York, and works by certain Canadian artists not members of the club will be invited. The first exhibition will be held towards the end of November. The object of the organisation is by exhibiting annually a good selection of pictures to give a clearer idea of the progress of Canadian art than is possible in the more heterogeneous exhibitions.

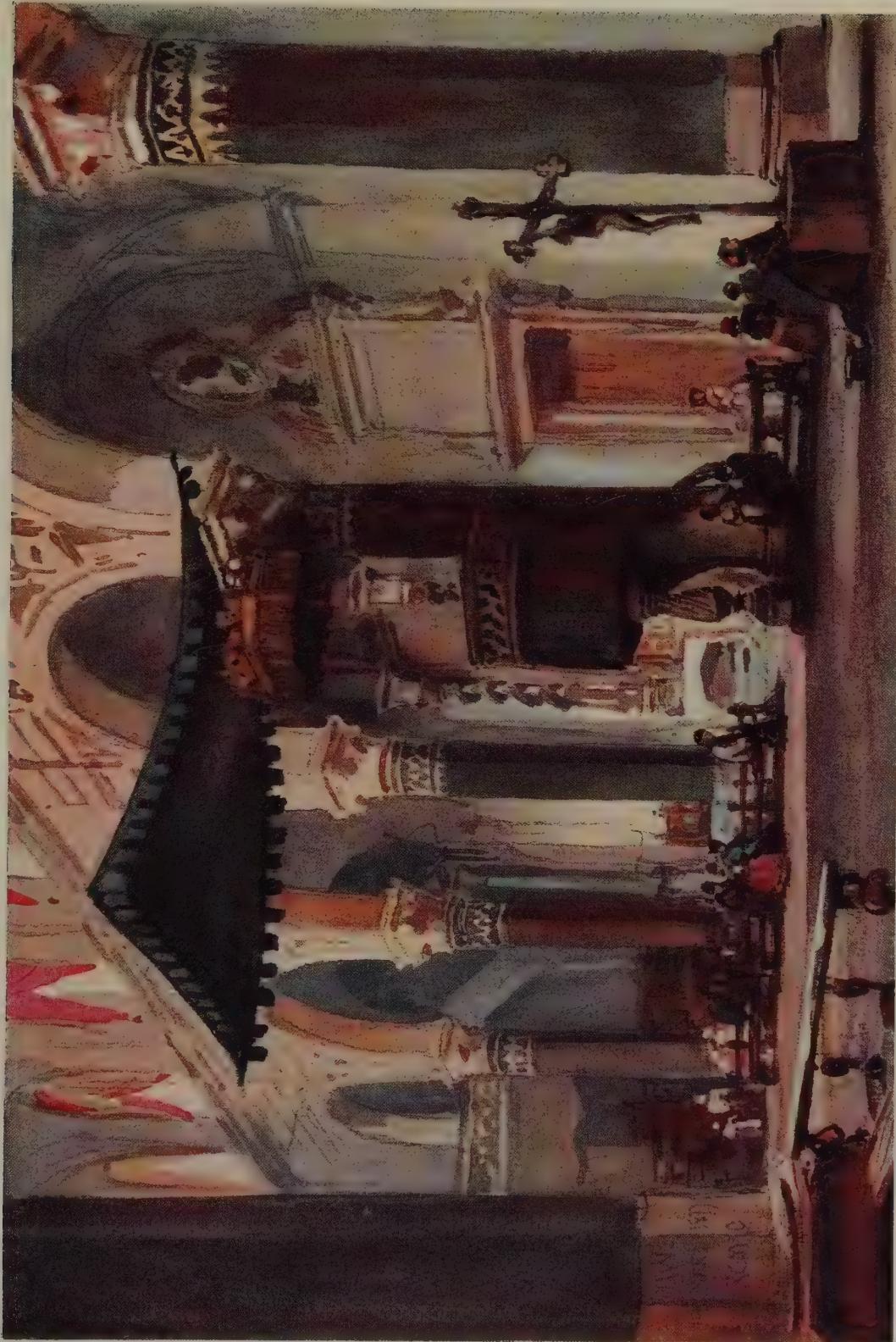
A NOTE ON THE WATER-COLOUR SKETCHES OF ALFRED WATERHOUSE, R.A.

THE name of Alfred Waterhouse will live long in the history of English architecture, for his professional career, which terminated about three years before his death in 1905, was crowded with masterly achievements which definitely assure to him a position among the foremost architects of the nineteenth century. It would be tedious to enumerate all the monumental buildings which have come into existence as the fruit of his fertile genius. Manchester, where he commenced practise in 1853; Liverpool, where he was born twenty-three years before (his family, however,



"SANTA MARIA DEGLI ANGELI, ROME." FROM THE WATER-COLOUR SKETCH BY ALFRED WATERHOUSE, R.A.

“INTERIOR OF CATHEDRAL, SAN REMO.” FROM THE WATER-COLOUR SKETCH BY ALFRED WATERHOUSE, R.A.



Alexandre Struys

appears to have been long settled in Yorkshire previously); and London, whither he transferred his practice in 1865; these and many other towns and places all possess structures which testify to his indefatigable zeal, sound judgment, and resourcefulness in the solution of the problems confronting him. Some of his earlier creations were, it is true, conceived in a style of revived mediævalism which does not commend itself to the younger generation of architects as it did to his contemporaries, but in his later work he showed much greater independence and originality of design and method.

Besides being an architect of unusual calibre, however, Mr. Waterhouse was also gifted in a high degree with those qualities which go to the making of a successful painter. It is instructive to note that even in boyhood his thoughts turned to painting as a future profession, and it is quite probable that had not the parent art claimed the principal part of his energies during the remainder of his life, he would have earned as much fame as a painter as he did as an architect. Still, in spite of the narrow margin of leisure which his busy career left him, he found time to pursue the object of his early love, and whenever opportunities presented themselves devoted himself ardently to landscape painting in oils and water-colours. Some of these landscapes made their appearance in public from time to time at various exhibitions, and at the Royal Academy in the water-colour room; but the number of works thus exhibited were few compared with the entire number he executed. The three examples now reproduced have been selected from a large accumulation of sketches made in water-colour at various times

and places throughout a period of about twenty years and may be taken as fairly representative of his work in that medium.

ALEXANDRE STRUYS, A BELGIAN PAINTER. BY FERNAND KHNOPFF.

THOSE who delight in classification might find some interest in determining on the one hand the different kinds of works of art that have achieved success, and on the other the different kinds of success achieved by works of art. They would soon become aware that there are what may be called national successes, due to the local influence, more or less political in character of interested



"LOCARNO"

BY A. WATERHOUSE, R.A.

Alexandre Struys

persons or of narrow coteries; international successes, due to more or less diplomatic relations, and to a subservient consideration for foreign fashions in art; and lastly there is success (the rarest kind of all) due to the intrinsic merits of the work itself.

It is a success of this last description that Alexandre Struys's latest works have achieved. It is seldom nowadays, in fact, that one finds painting which so completely expresses the entire individuality of an artist. Struys's individuality only came to the surface after long and painful hesitation, after numerous and grievous misconceptions; but from that very circumstance has resulted his strong and definite sincerity, which touches the heart deeply, leaving a permanent impression.

Alexandre Théodore Honoré Struys was born at Berchem, near Antwerp, on January 24, 1852. His grandfather had been an artist; his father, a native of Gulenborg, in Holland, was a notable painter on glass, and had come to finish his artistic education at the Academy of Antwerp. When he returned to his own country he sent his son Alexandre to the communal school at Dordrecht, where his master soon noticed his astonishing talent for drawing. The parents had no desire to thwart this evident vocation; and thus it came about that at the age of six Alexandre Struys was already regularly attending the drawing classes at the Academy of Dordrecht. This course of instruction was not, however, of long duration; he subsequently entered the studio of the painter Canta, at Rotterdam, as a pupil, and also—as was still the custom—in the capacity of general help. But neither did this phase last long: the glass-painter went to live in Antwerp again, and sent his twelve-year-old son to the Academy of Fine Arts, which was then directed by N. de Keyser, and had for its principals Professors Beaufaux and Van Lerius, painters of the most official type.

The academic successes of Alexandre Struys were not extraordinary; but he worked with commendable diligence under the direction of his masters from 1866 to 1871.

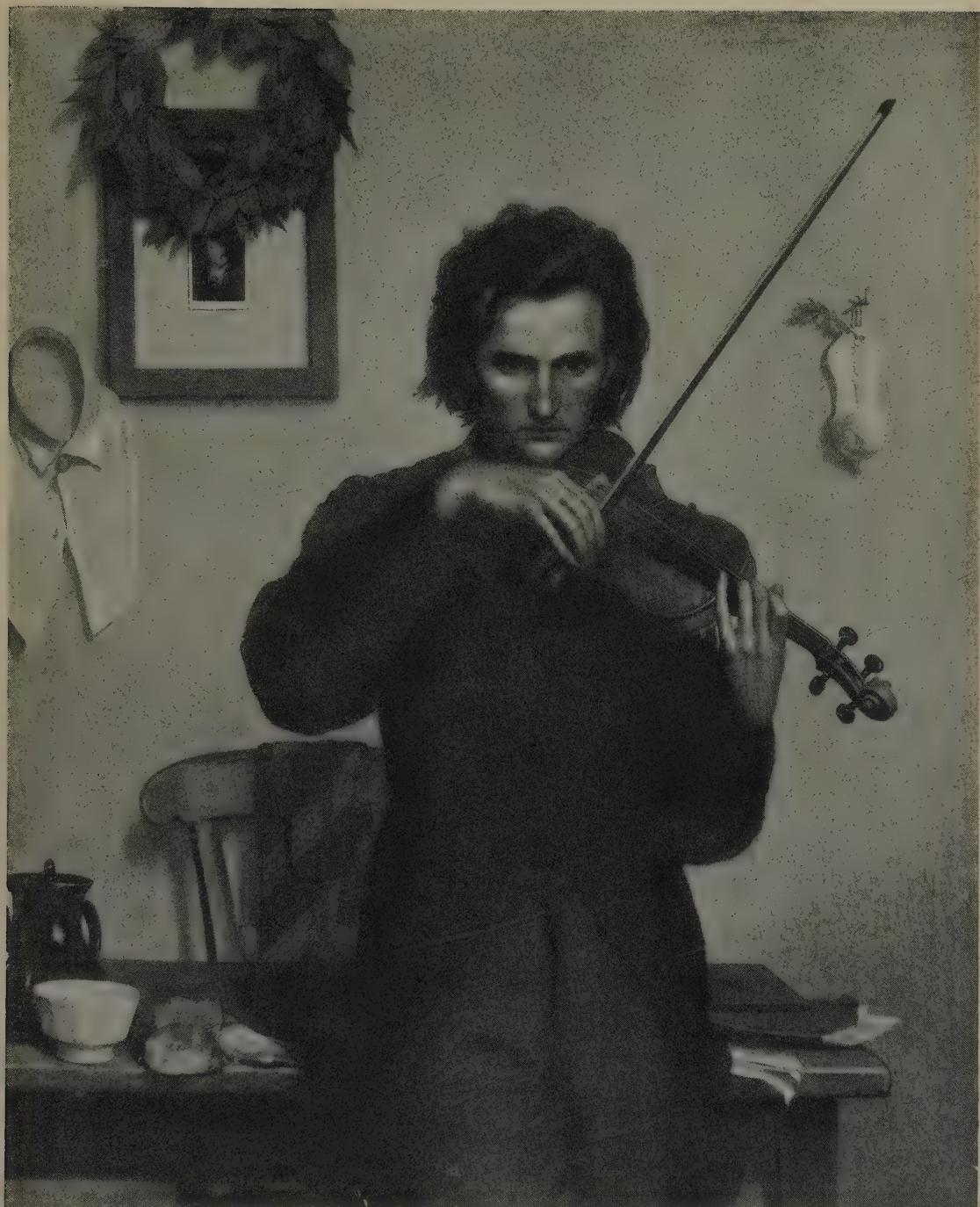
Just at this time Jan van Beers, the wayward painter of ultra-Parisian whimsicalities, and J. Lambeaux, the powerful sculptor of Flemish *grossièretés*, simultaneously terminated their studies at the Antwerp Academy. Jan van Beers was already attracting attention by his exuberant independence of spirit and by eccentricities that had become notorious. He made great friends with Struys, whom he persuaded to join him in a studio he had taken in the heart of Antwerp.

In 1871, while still attending the higher classes at the Academy, Struys had exhibited *A Young Girl returning from School* in the Salon at Ghent; in Jan van Beers' studio he painted a series of humorous pictures, facile and ordinary in character, which obtained no greater success with the public than did the extravagances which his friend invented in order to attract the notice of buyers.



"L'ENFANT MALADE"

BY A. STRUYS



"PEUT-ÊTRE?"
BY A. STRUYS

Alexandre Struys

Certainly "things were going badly," as the saying is.

"It was at this juncture," writes M. E. de Taeye, in "Les Artistes Belges Contemporains," "that Struys proposed to Van Beers to set out for London, after having completed a series of pictures which would be certain, in that great cosmopolitan city, to transmute themselves into a respectable number of pounds sterling !

"Unfortunately, 'Bohemia' proposes and reality disposes. Doubtless the two friends were noticed in London, where their big hats, *à la* Rubens, and their wide cloaks flapping in the wind made some sensation ; but in spite of that the picture-dealers to whom they addressed themselves did not manage to sell their famous works. The situation of the good citizens of Antwerp became critical when their funds, slender enough at the outset, were reduced to a few silver coins. They thought of returning to their own country ; but how was that plan to be brought off ?

"They now set to work simultaneously, one starting from the right and the other from the left, on a colossal canvas representing a magnificent view in Switzerland. Somebody had told them that the English public liked this hackneyed style of picture, and they had gone off instantly to a photograph shop to choose their 'site' ! The work progressed swimmingly, and the two friends had every reason to feel satisfied. They had hashed up a splendid Swiss landscape ; no doubt somewhat flattered ; exaggerated in colour, perhaps ; but gorgeous to behold. Nothing was omitted : neither classic mountains, nor beautiful sky, nor limpid little lakes ! Having both signed this *chef-d'œuvre* the two friends repaired to their picture-dealer, who congratulated them, and offered them £30 on the spot ! Can you doubt that the offer was eagerly accepted ? At last they had money ! At last they could think of leaving England !

"Once back in their own studio, "Sander" and "Jan"

each began an important work ; and while the future painter of *The Siren* was finishing his *Fiat Lux*, a big symbolical representation of Christ, Struys for his part was giving the final touches to his *Perhaps?* — a poor violinist in his garret, for whom Van Beers himself had served as model."

This picture, exhibited in 1873, was very favourably noticed. There was, indeed, more than mere promise in the work ; the figure of the poor violinist, tormented with thoughts of his future, was masterly in treatment. This was Struys's real *début*, and henceforth he was classed among the young Antwerp painters "of whom great things were to be expected."

A quarrel finally separated Struys and Van Beers ; for some time, however, this separation had been foreseen, the natures of the two men being too different for perfect sympathy to exist between them.



"LE GAGNE-PAIN"

BY A. STRUYS

Alexandre Struys



"LE MOIS DE MARIE"

BY A. STRUYS

Struys now went to live with the painter H. Bource, whom he had known for a long time. The mournful sentimentality of this artist consoled better with Struys's native melancholy than had the fantastic extravagance of his former companion.

He next painted a picture, old-fashioned and romantic in character, entitled *The Two Victims* (now in the Dordrecht Museum), representing a deserted mother with her child fleeing from misery. His next work, *An Eater of Mussels*, a broadly-executed painting, showed considerable progress.

Struys's real celebrity dates from 1876. An uncle of the painter had

been persuaded by the Jesuits to make over his property to them. The artist saw the possibilities of such a subject, and painted his *Roofvogels* (Birds of Prey), two Jesuits forcing a dying man to make his will. The effect made by this picture was enhanced by the fact that political strife between Liberals and Clericals was then running very high in Belgium. The work in itself was remarkable, and was exhibited everywhere—in Germany and in England; but for political reasons it could not be admitted to the Paris Exhibition of 1878, the Belgian committee of selection refusing it even in Brussels, "because" (wrote Prince Caraman-Chimay, president of the committee, to the artist) "the subject was calculated to offend the susceptibilities of the general public."

The picture's success was immense, and gained for its author not only European renown, but also an unexpected piece of good fortune. The Director of the Academy at Weimar offered the young Belgian painter of



"LA VISITE AU MALADE"

BY A. STRUYS

Alexandre Struys



"LA CONFiance EN DIEU"

BY A. STRUYS

twenty-three the professorship which had been left vacant by the departure of Charles Verlat.

Struys accepted this flattering proposal, and remained at Weimar until 1883. But during these six years, spent in a too solemn and too artificial German *milieu*, the pleasures of society and successes at Court once more weakened and perverted his true individuality. The artist suspected this vaguely himself, and was convinced of the truth after some cruel disillusionments in connection with certain pictures painted at this time: *Alpha and Omega*, *The Death of Luther*, and *Christian II*.

Towards the end of 1882 Struys quitted Weimar and went to the Hague; but subsequently

"And here," writes M. J. du Jardin, in his "Art Flamand," "we have the work of Alexandre Struys.



"DÉSesPéRÉ"

BY A. STRUYS

he decided to return to Belgium, either to Antwerp or to Brussels. In 1884 we find him at Malines, looking for some peaceful corner not too far from Brussels and Antwerp, wherein he might select a definite place of abode for the future. But at this time he was in a very dejected state, feeling himself gone astray and enfeebled, and he only perforce listened to the advice of J. Lambéaux, whom he had met again in Brussels. An attempt at *peinture claire*, made in accordance with this advice, was the occasion of some ill-natured criticism. Raging internally, Struys thereupon shut himself up at Malines, refusing to see anyone, in order that in silence and solitude he might slowly recover his damaged individuality—a noble effort which eventually gave us works that are deeply touching in their strong and genuine feeling: *Death* (1886), *The Breadwinner* (1887), *The Sick Child* (1888), *Comforting the Afflicted* (1889), *The Month of Mary* (1890), *Trust in God* (1891), *Despair* (1897), *The Lacemaker of Malines* (1900).

The Norman Chapel Buildings at Broad Campden



NORMAN CHAPEL, BROAD CAMPDEN, GLOS.: ENTRANCE GATES

C. R. ASHBEE, ARCHITECT

He aspires to the portrayal of suffering—the suffering of the poor, for whom he has a tender compassion: he shows them in the midst of their hard life, which haunts him continually. He points out to the priests—the comforters of the afflicted—their duties towards the poor and wretched, who are as lovable as the rich, or more so. And, besides a very precise conception of his task, he possesses a keen desire for truthfulness in the setting of his subjects, for suitable accessories and models: so much so, that he frequently takes his model to the scene he has selected; and when several persons are to figure together on his canvas, he makes the various models pose at the same time. Such anxiety for realistic correctness, therefore, gives this master a very distinct individuality. No; his style does not bear any resemblance to that of his compeers, either in the present or in the past, who have chosen to recount the miseries of Fortune's disinherited. He has, indeed, been compared to Charles Degroux more especially, and to Constantin Meunier, painters of this type. But for anyone who notes the differences of ideal existent among artists (differences of ideal that are sometimes very

slight in the main), there are many characteristic shades of distinction between their art and his. These shades of distinction may be very correctly determined thus: Degroux and Meunier leave more room for the imagination in their works than does Struys in his; and this particular fact, I repeat, justifies us in asserting that the latter is endowed with a very definite individuality, and that there is no reason to confound his canvases—crying vengeance as they do (whether he intends it so or not) upon social iniquities—with the canvases of any other artist.

F. K.

THE "NORMAN CHAPEL" BUILDINGS AT BROAD CAMPDEN, IN GLOUCESTERSHIRE. BY C. R. ASHBEE, ARCHITECT.

A SHORT account, together with the series of drawings prepared by Mr. P. A. Mairet, may not be out of place upon what is a unique building and in its way one of the most interesting in England.

It consists of old and modern work, and I have tried during the two years that I have been engaged

The Norman Chapel Buildings at Broad Campden

upon it, to scrupulously conserve the former while adapting it to modern needs, and to bring the latter into harmony with it without in any way working to a period or falsifying history—the old work is old and the new new.

The history of the old work, as far as it is ascertainable, is as follows. An early Norman church, possibly of the time of Harold, who held the manor and from whom it passed to Hugh Lupus, forms the nucleus of the building. From this it gets its local traditional name, "the Norman Chapel." Of this nucleus there remains the south door. (See illustrations on pp. 290, 291), the north or "Devil's Door," an exceedingly interesting chancel arch, and a large part of the masonry in the lower part of the main wing. There is then a curious, presumably fourteenth-century, doorway (see right-hand illustration on p. 291 and left-hand illustration on p. 295) in a portion of the building that is of later date, but the most interesting in the whole is the superb fourteenth-century room (see p. 291) which I have reconstructed as a library, in the upper portion of the original Norman church. It is evident that there has been a pre-reformation change from ecclesiastical to domestic purposes, for the chancel arch was cut across horizontally by a fourteenth-century floor, and some traceried windows and a fireplace were built into the nave of the Norman church. I know of no other case in England where an early church has been thus beautifully desecrated and turned to secular use in pre-reformation times. My own theory as to this, which it would, however, take me too long here to elaborate, is that the whole population, priest and people together, were wiped out at the time of the Black Death, and that some years later when the fine new church at Chipping Campden was built a mile or so away and the Flemish wool merchants settled there with newer hopes and better prospects, the old Norman church, which by tradition is still called the "mother church" of Campden,

became derelict and was converted to secular use. Reference to the top drawing on p. 292 will show the splendid construction of the fourteenth-century ceiling. The screen at the end of the room probably represents the remains of a half-timber partition, but as the whole of the upper part of that end of the building had fallen it is impossible to determine its exact purpose.

The drawing on p. 295 shows the curious stone staircase which led up to the library. The oaken banisters, and also the oaken door—which I have studded with ebony and mother-of-pearl—leading into what is now the dining-room, are new.

Two drawings, one on the bottom of p. 292 and the other on the following page, show from different points the dining-room, which is reached through this door. Half of this room is old, but the rest is completely new, for two of the walls



NORMAN CHAPEL, BROAD CAMPDEN : THE FLAGGED TERRACE
RESTORATION AND ADDITIONS BY C. R. ASHBEY, ARCHITECT



NORMAN CHAPEL, BROAD CAMPDEN: THE PORCH
RESTORATION AND NEW WORK BY C. R. ASHBY, ARCHITECT



NORMAN CHAPEL, BROAD CAMPDEN: THE SOUTH DOOR
RESTORATION BY C. R. ASHBY, ARCHITECT

The Norman Chapel Buildings at Broad Campden



NORMAN CHAPEL: THE LIBRARY

RESTORATION AND RECONSTRUCTION BY C. R. ASHBEE, ARCHITECT

and part of the floor had fallen. I managed, however, to save a good many of the old timbers, as also the fireplaces. The south-east end looking on to the terrace (see p. 290), is new;

it comprises a large bow built in oak and rough-cast and in the traditional Gloucestershire manner. This was essential, to adapt the room to modern requirements of sun and air.

When I first took the building in hand this was the only room that had an occupant—a fine Gloucestershire sow with her litter, whom she was bringing up with great care under some fragments of fourteenth-century stone carving.

Above the dining-room is a very beautiful fourteenth-century bedroom (see illustration, p. 293). The roof was at one time a simple king-post structure, but it had been neglected, and the centuries of thatching through which the rain had now penetrated had ruined the work for carrying purposes. It seemed a pity, however, to gut this, so I built a



NORMAN CHAPEL: DINING ROOM

RESTORATION AND NEW WORK BY C. R. ASHBEE, ARCHITECT

NORMAN CHAPEL, BROAD CAMPDEN: A BEDROOM
RESTORATION AND RECONSTRUCTION BY C. R. ASHBEE, ARCHITECT



NORMAN CHAPEL, BROAD CAMPDEN: BAY WINDOW IN DINING ROOM
RESTORATION AND ADDITIONS BY C. R. ASHBEE, ARCHITECT



The Norman Chapel Buildings at Broad Campden

new roof on top (see pp. 290 and 291, No. 2), and hung the old roof, shown on p. 293 (right-hand illustration), on to the new.

Passing now to the new work. This is best shown in the illustrations on pp. 289, 294, and 295. Of these the first shows the approach from the road, the new gable appearing over a yew hedge, which, it should be added, has not yet reached the desired height and form, but with care and time (perhaps fifteen years !) will grow into the hoped-for design. The next, which is also yet in embryo, shows the flagged pavement that leads to the house, leaving the new wing, in which are kitchens and offices, on the right. New, also, is the little stone porch where Mr. W. Hart has carved for me a fine oaken corbel—a dragon carrying a lantern from its iron tongue, so that the visitor on winter nights shall not inhospitably stumble.

The house itself stands in about two acres of garden and orchard, and thus there has been scope for the forming of a rather beautiful garden, upon which we are still at work. The drawing reproduced on p. 295 shows this looking up from the

rock garden past the pergola, rose garden, and enclosed kitchen garden beyond, while the new wing is seen above the trees by the tennis lawn.

The bulk of the work in this building was done for me by the Guild of Handicraft, and I think Mr. J. W. Pymet, the foreman, is to be much commended for the thoughtful and sympathetic manner in which he has, over a period of eighteen months, handled the various details and problems of the work ; he is responsible not only for most of the structure of the building, but also for the furniture shown in the drawings, most of which was made in his workshop and in character with the house.

A word should be added about the metal work. This is for the most part beautiful Sinhalese craftsmanship, some of it richly damascened by native workmen. Dr. A. K. Coomaraswamy, for whom I have had the privilege of working, and who now lives in the house, sent this over from Ceylon. He has also added many other splendid and beautiful Oriental treasures, and his collection of Sinhalese arts and crafts, upon a history of which he is at present engaged, is curiously fitted to the



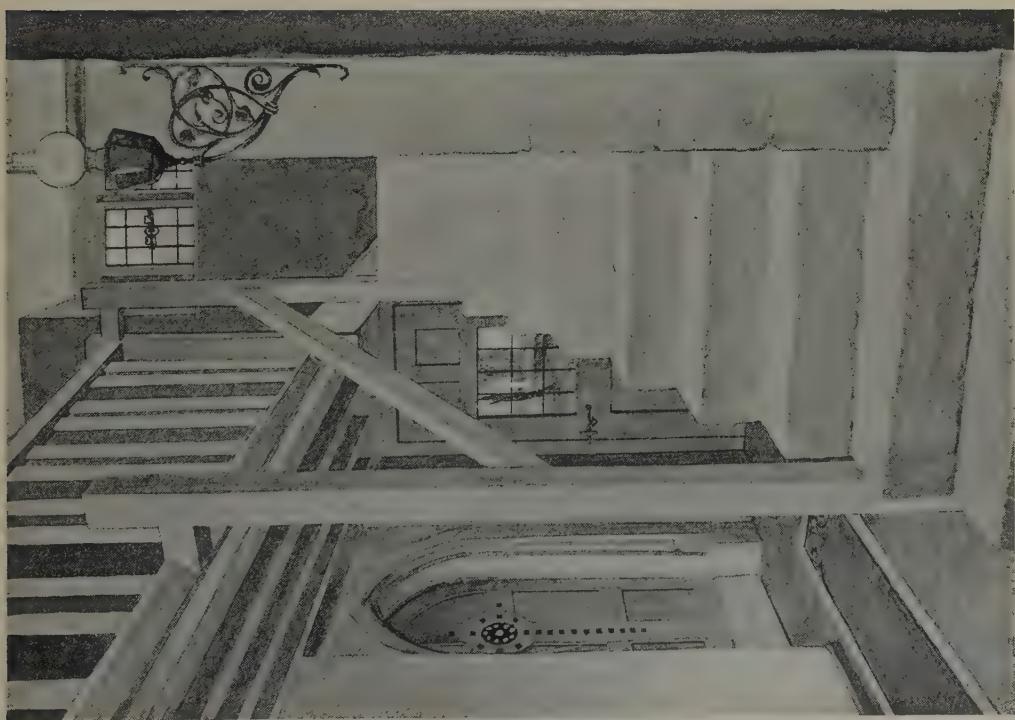
NORMAN CHAPEL: ENTRANCE TO THE HOUSE

NEW WORK AND RESTORATION BY C. R. ASHBEE, ARCHITECT

THE NORMAN CHAPEL GARDEN AT BROAD CAMPDEN
DESIGNED BY C. R. ASHBEE



NORMAN CHAPEL, BROAD CAMPDEN: THE STAIRCASE
RESTORATION AND NEW WORK BY C. R. ASHBEE, ARCHITECT



The National Competition, 1907

character of the building in which it is placed. It is indeed fortunate that the building is owned by one whose fine taste is so sympathetically conservative.

C. R. ASHBEE.

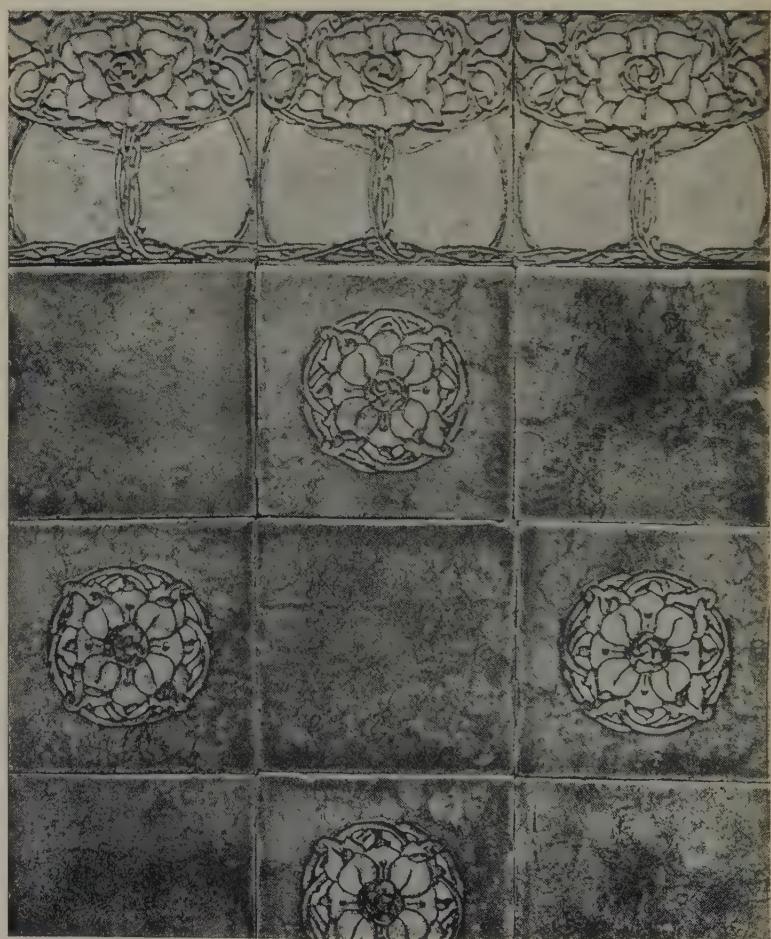
"THE STUDIO" YEAR-BOOK OF DECORATIVE ART, 1908.

The third number of this Year-Book is now in preparation. As in the second volume, one of the leading features will be a section devoted exclusively to DOMESTIC ARCHITECTURE, and the Editor will be glad to receive drawings or photographs of recent work of this nature, in addition to designs, etc., suitable as illustrations to the various subjects dealt with in the two previous issues. These should reach us not later than October 31st, and bear the name of the designer (and manufacturer, if any), with a short descriptive title of the design.

THE NATIONAL ART COMPETITION AT SOUTH KENSINGTON, 1907.

THE exhibition at South Kensington of the prize studies in the National Art Competition, although on the whole disappointing, is interesting for the number of executed designs that it contains in almost every department of work. A dozen years ago it was a rare thing at the National Art Competition exhibitions to see a piece of craftsmanship hung side by side with the original design, and few students would then have dreamed of attempting the realization of the ambitious works in enamel, metals, ivory and precious stones that are shown to-day. Perhaps it was as well, for many of the designs of that period that looked well enough on paper, neatly drawn and coloured, were in practice unworkable, and complaints were constant from those examiners who were possessed of technical

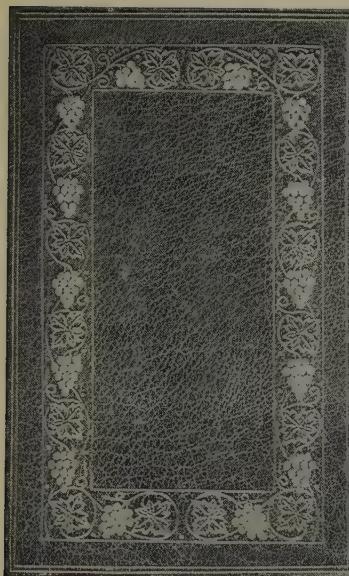
knowledge that the ideas the students had evolved with such care and elaboration were impossible of execution within the limitations of the chosen material. In the eighties—and earlier—the tendency of nearly all the Government schools was to develop the artist (using the word in its conventional sense) at the expense of the designer, and the National Art Competition exhibitions were interesting at that time rather for the studies shown in painting, drawing, and modelling, than for evidences of the application of those branches of the arts to design and decoration. It was a wrong tendency, of course, as the schools produced young painters and sculptors in the place of designers and craftsmen, but the tendency had its good side. Through it was maintained a fairly high standard of work from the living model, and the drawing and painting from the life which must always be the backbone of the higher classes of design was generally speaking of far better quality



MAJOLICA TILES

BY ALBERT MOUNTFORD (BURSLEM).

The National Competition, 1907



LEATHER BOOK COVER



BY JOHN CHAPPLE (CAMBERWELL)

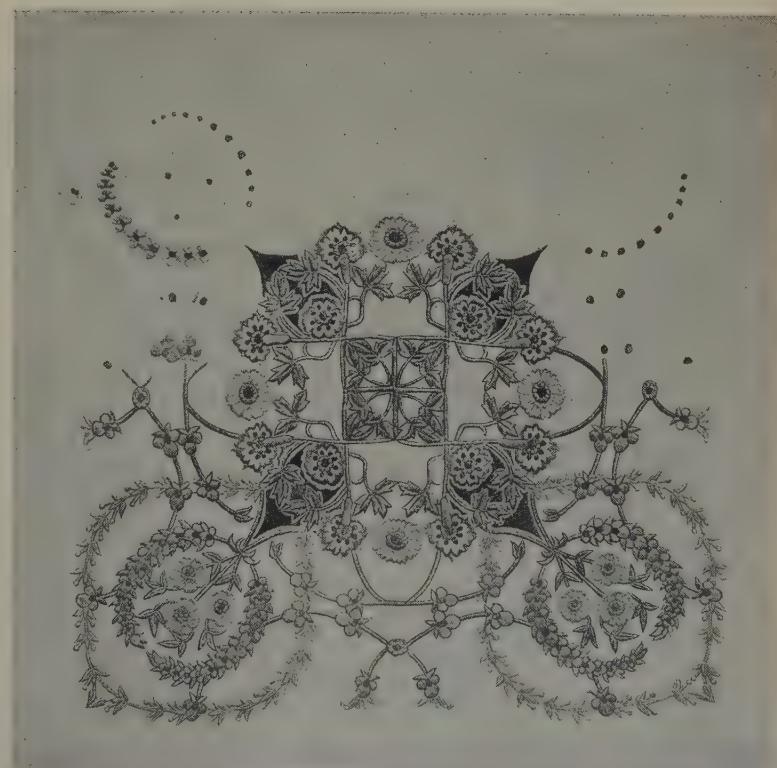
than it is to-day, when the examiners can find only one study from the nude worthy of a higher award than a bronze medal. The relative weakness of the modern student in this important respect can be sufficiently estimated by looking at the majority of the designs in the present exhibition in which the human figure is prominent.

In the encouragement of the student to execute the work that he has himself designed, the examiners are working on the right lines, but a higher technical standard than that shown in most of the examples at South Kensington should not be impossible of attainment. The executed work from Birmingham is more competent generally than that sent from any other school represented in the exhibition, from which poor and slovenly workmanship is not entirely absent. But this is not the disappointing feature of the National Art Competition of 1907, the real weakness of which lies in the evidence of a pre-

of a few years ago. In 1895 William Morris and his fellow judges deplored the fact that the designs for enamels seemed so poor that there was nothing to notice in them except perhaps that there were indications here and there of some

vailing poverty of ideas. There is little originality, and in design the students seem to be following too closely upon the lines of works that gained awards in preceding exhibitions —a natural tendency, but one that should be discouraged by the teaching staffs of the schools.

However, there are in one department welcome evidences of advancement both in invention and in technical accomplishment. The enamels, good in design and execution last year, are far better this, and beyond all comparison better than those



EMBROIDERED TABLE CENTRE

BY CONSTANCE E. NORFOLK (LEEDS)

The National Competition, 1907

feeling for colour. Morris—a frequent judge in these competitions in bygone years—would, it is safe to say, have found something to admire in the enamels in the present exhibition, although he might not have gone so far as the examiners of 1907 in mentioning the work of a student as “so notable an achievement as to be worthy to be ranked with the best enamels in *grisaille* of any period.” The little cross by Mr. Thomas H. E. Abbott, of the Leeds School of Art, to which the examiners refer, is certainly excellent, but it would have been better, in the interests of the student himself, to have spoken of its merits with more reserve. A noticeable quality of the enamels shown this year is their commendable reticence of colour. Colour in enamels may or may not be capable of making those of oil paint “look like mud,” as Sir Hubert von Herkomer once told the Royal Academy students that it could, but it is easily possible to obtain with it hues of flaring gaudiness, and it is the prevalence of these hues that too often makes objectionable the work of the amateur jeweller who shows his or her work at one or other of the many local arts and crafts exhibitions.

The tendency this year is towards reticence rather than assertiveness of colour, and there is something curiously attractive in the subdued tones of the enamelling, in a severe and somewhat formal design, of the small copper candlesticks shown by Mr. James J. Burke, of Dublin. Different in conception and treatment, but similar in reticence of colour, are the four plaques with little pictures of animals in enamel, contributed by another Dublin student, Mr. J. Ernest Corr. Apart from their qualities as enamels these plaques are notable for the good placing in the pictures of the rhinoceros, lion, dogs, and deer that the artist illustrates. A larger enamelled panel by Miss Geraldine Morris, of Birmingham, illustrates the story told by Malory in the “Morte d’Arthur” of Sir Tristram entreating that the life of his step-mother should be spared, although she had been sentenced to death for trying to poison him. Miss Morris’s panel is a fine piece of rich and lustrous colour, but pictorially it is over-ambitious. The composition is crowded and involved, and the panel, deserving of high praise for its execution and intention, suffers by comparison



DESIGN FOR A PAINTED BOWL

The National Competition, 1907



DESIGN FOR A PANEL FOR MURAL DECORATION

BY GWYNEDD HUDSON (BRIGHTON)

with the simplicity and reserve of the Dublin work that is placed beside it. A nice appreciation of colour and harmony is shown by Mr. William T. Blackband in the arrangement of the enamelled leaves, opals, and amethyst, in the circular pendant for which he has been awarded a gold medal.

There is not much ironwork, either designed or executed, at South Kensington, and the few pieces shown are with one exception inconspicuous. Things like handles, hinges, door-plates and keys are well within the powers of the student, and are capable, as a recent exhibition at the Fine Art Society's brought home to us, of high development on artistic lines. The key especially lends itself to fine treatment, but not one is to be found among the executed designs in the National Art Competition Exhibition, and only an insignificant group of door-plates and hinges. The best thing by far among the ironwork is the design by Mr. Albert Halliday of Bradford for a chancel screen. A full sketch of the design is shown accompanied by a panel wrought by the student. The little brazier in wrought iron shown by Mr. Frank Martin, of Birmingham, attracts by its simplicity, but its small scale makes it look like a stand for a flower pot. The electric light lantern in wrought iron by Mr. G. R. Glandfield, of Plymouth, is overloaded with unnecessary ornament.

A tendency to add ornament for ornament's sake and not because it is an essential part of the design is naturally common among the work of students

who have not learnt properly to appreciate the value of simplicity. There are many examples of this failing in the present exhibition, and of that other frequent weakness of the student—the straining after novelty at the expense of fitness and beauty. For example, the examiners in their report welcome the attempt that is being made to produce designs for wicker furniture, and hope to see further efforts in this direction. But in the two or three drawings of wicker furniture that are shown, the student appears only to have aimed at producing something different from instead of better than the articles in everyday use. The wicker chair of commerce is not as a rule ungraceful, and in its commonest form is superior to those seen in the drawings to which the examiners have given a National Book Prize. Again, the examiners welcome "practical efforts in boot and shoe decoration," and perhaps our footgear does leave something to be desired in beauty and elegance. That the boot—and still more the shoe—can be beautiful we know from those that have come down to us from earlier and possibly more artistic periods, but it is questionable whether the beauties of those examples can be combined with the needs of the twentieth century. In any case, there is nothing except a little more ornamentation in the arrangement of the stitching to differentiate the "gent's golf or walking boots" and the "ladies' Balmoral shoes," honoured in the National Art Competition, from the ordinary boot or shoe sold in the

The National Competition, 1907



DESIGN FOR A LACE FAN

BY GERTRUDE M. CHAPMAN (DOVER)

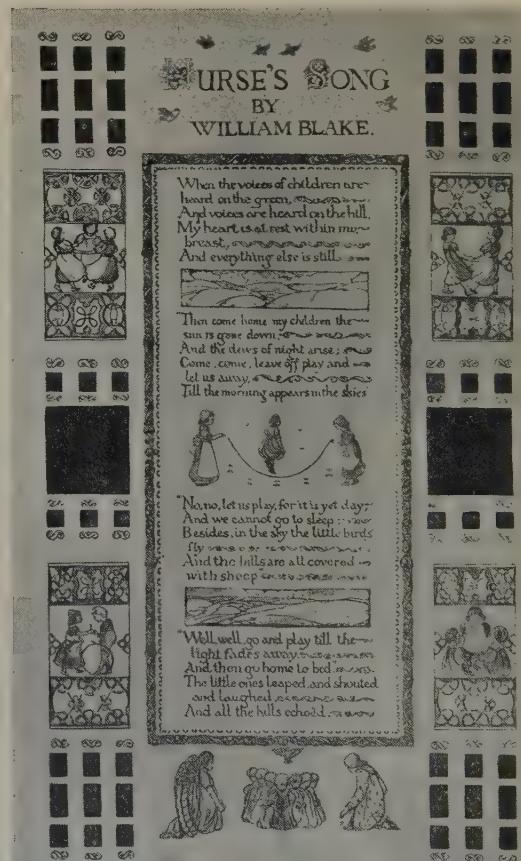
ready-made shops, and until something better can be produced it will be as well to exclude such examples from the exhibition. Another unsuccessful attempt to apply art to the common uses of life is the very ordinary design for the decoration of an iced cake, of which there is no need to show a full-sized and coloured model.

Among the modelled designs nothing is better than one for a square carved wooden box by Mr. Charles H. Gait, of Plymouth Technical School. Panels representing the four Seasons adorn the sides of Mr. Gait's box, on the slopes of the lid are the signs of the zodiac, and the top is surmounted by a section of the terrestrial globe. It is a pity that Mr. Gait was unable to show his box in wood as the exhibited work in wood-carving is both poor in quality and moderate in quantity, although the art is more practised now than at any other time in our history. Another box worthy of notice is the jewel casket by Mr. Hubert Martin of Camberwell, in which wood of a subdued colour has been used in combination with silver and turquoises. A word of special commendation is due to the jewel casket of ivory with silver ball feet and silver hasp and corners, the work of Miss Anne G. Stubbs, of Birmingham (Margaret Street) School of Art. Of the designs for work on a larger scale in which metals and other materials are combined, that for a music cabinet by Mr. W. S. Williamson, of Bridgwater (see p. 302) may be mentioned. He shows complete drawings of his cabinet, and one of the doors executed in walnut wood, carved with a simple design based on the bramble rose, slightly inlaid, and with metal fittings. It is interesting to notice that everything in the cabinet, design,

construction, inlay, carving, and metal work are from the hands of the same student.

For beauty of colour, the set of majolica tiles shown by Mr. Albert Mountford of Burslem (see p. 296) is superior to anything of its kind that has been seen for several years in the exhibition of the National Art Competition works. The tiles are of a dull but rich turquoise blue, and every alternate one in the panel exhibited

is decorated with a rosette of a curious pinkish-red which reappears in the border in a more elaborate form as a conventionalized flower. The tiles have been made as well as designed by Mr. Mountford,



ILLUMINATED TEXT FOR THE NURSERY

BY EVA A. BATLEY (IPSWICH)

The Parable of the



Ten Virgins

Then shall the kingdom of Heaven be likened unto ten Virgins which took their lamps and went forth to meet the bridegroom.

And FIVE of them were WISE and FIVE were FOOLISH. They that were foolish took their lamps and took no oil with them.

But the WISE took oil in their vessels with their lamps. While the bridegroom tarried they all slumbered and slept.

And at midnight there was a cry made; behold the bridegroom cometh; go ye out to meet him.

Then all those virgins arose and trimmed their lamps.

And the foolish said unto the wise Give us of your oil; for our lamps are gone out. **B**ut the wise answered, saying, not so; lest there be not enough for us and you but go ye rather to them that sell and buy for yourselves.

And while they went to buy the bridegroom came and they that were ready went in with him to the marriage and the door was shut.

Afterward came also the other virgins saying, LORD, LORD open to us.

But he answered and said, Verily I say unto you I know you not.

Watch therefore for ye know neither the day nor the hour wherein the SON of man cometh.

DESIGN FOR AN ILLUMINATED PAGE
OF A BOOK. BY HUGH HEPBURN

(NEWCASTLE-ON-TYNE, ARMSTRONG COLLEGE)

The National Competition, 1907

of whom more should be heard later on. He is only seventeen. The designs for stained glass are fairly good, and the credit for nearly all the best of them belongs to the Birmingham school. Arrangements have been made at one end of the exhibition gallery by which the executed specimens of stained glass can be seen tolerably well, but there is still room in this respect for improvement.

Designs for fans are far below the level of other years, with the single exception of the fan in Honiton lace for which Miss Gertrude M. Chapman, of Dover, receives the well-deserved honour of a gold medal (see p. 300). Miss Chapman's design, founded on the rose and its foliage, is admirable in arrangement, and its scale is well fitted to the size of a small object like a fan. The sketches for the fan-ends in silver and mother-of-pearl, and for the small sticks in mother-of-pearl alone, which accompany the design for the fan and the worked example, are not so good as that for the lace itself. The design for a painted plaque by Miss Gladys Luke of Plymouth Technical School has a border of conventionalized waves and Elizabethan ships which is too good for the portrait of the Virgin Queen that it surrounds. But the border is capital, and there is promise in another design for painted pottery by Miss Sybil Tawse of Sunderland, a bowl the inside of which is decorated with long-haired mermaids with extended arms linked together (see p. 298). The illuminated text for a nursery by Miss Eva A. Batley of Ipswich, with Blake's "Nurse's Song," written and illustrated on a sheet of parchment suspended by a framework of green leather (see p. 300) is quaint and attractive, but it is questionable whether children would appreciate it, and it would probably be somewhat costly to produce. The design by Mr. Hugh Hepburn of Newcastle-on-Tyne for the illuminated page of a book, with gold capitals and lines, and a pen-and-ink picture of the *Parable of the Ten Virgins* (see p. 301) is effective in arrangement. The designs for book illustration by Mr.

Frederic Carter of the Polytechnic (Regent Street) show some invention and a considerable diversity of style ranging from the broadly treated drawings, of which "*A Scientific Examination*" (see p. 303) is a good type, to the Beardsleyesque "*Pierrot Malade*." They are weak in the treatment of some of the details, notably in the drawing of hands, but this is a defect that study and experience should remove.

The weakness of the students' drawing when the figure is treated in design, which was referred to at the commencement of this article, is exemplified in the exhibition by a large design for a decorative panel with classical figures by a lake. The design itself is not altogether bad, but it is one that should not have been attempted by any student unless his knowledge of drawing from the nude was moderately extensive, and the same criticism applies to most of the sketches for figure decoration shown on the same screen. The decorative painting in spirit fresco by Miss Gwynedd Hudson of the Brighton School of Art (see page 299) has some qualities of colour, but it seems impossible that it could look well set in a space on a panelled wall as indicated by the student in the small sketch that



PORTION OF A MUSIC CABINET
DESIGNED AND EXECUTED BY WM. S. WILLIAMSON (BRIDGWATER

The National Competition, 1907



BOOK ILLUSTRATION: "A SCIENTIFIC EXAMINATION" BY F. CARTER (REGENT ST. POLYTECHNIC)

accompanies her picture. None of the painted or drawn designs in which the figure is introduced is of the same class as the best work of a similar kind shown in the competitions of earlier years, and one frieze in particular is so poor that it should not have been exhibited. Of the studies from the nude figure, those of Mr. W. E. Wigley, of Birmingham, are perhaps the best in the collection. His water-colour study from the nude is better than any of the oils shown, and the drawing for which he has been awarded a bronze medal has an air of refinement that is lacking in the works that surround it. There are sheets of creditable time studies from the nude

from Chelsea and Leicester (the Newarke), and the head in oils of a little red-haired girl by Mr. R. J. Stubington, of Birmingham, is carefully drawn and tenderly painted. In the class of modelling from the life the best work is seen in the excellent torso of a man by Miss Constance Skinner of the Hammersmith School of Art. W. T. WHITLEY.

NATIONAL COMPETITION, 1908.—The Council of the Society of Arts announce that they are prepared to offer, under the terms of the Mulready Trust, a gold medal or a prize of £20 for competition amongst students of the Schools of Art of the United Kingdom, at the Annual National Competition to be held in 1908. The prize is offered to the student who obtains the highest awards in the following subjects:—(a) A finished drawing of imperial size from the nude living model. (b) A set of time studies on a small scale, from the nude living model, executed in a short time, of varied shortly sustained poses (mounted on not more than two imperial-size mounts). (c) A set of studies of hands and feet from the living model (mounted on not more than two imperial size mounts). (d) Drawing from the life, including memory life drawing done at the examination in May, 1908. No student will be eligible for the award who does not pass in drawing from the life (d), and who does not obtain an award for (a) the finished drawing from the nude living model. The other two subjects are optional. The works must have been executed between April 1st, 1907, and March 31st, 1908. The recipient of a prize awarded under this trust in 1892, 1893, 1896 or 1903, cannot compete again. The drawings, etc., are to be submitted, with other school works, in the usual manner to



PORTION OF ALTAR RAIL IN REPOUSSÉ BRASS AND OAK, FOR ST. LUKE'S CHURCH, SEVENOAKS
DESIGNED BY J. T. LEE, F.R.I.B.A.
(See London Studio Talk.)

the Board of Education, South Kensington, in April, 1908. Each competing drawing must be marked "In competition for the Mulready Prize," besides being labelled as required by the Board of Education.

STUDIO-TALK

(*From our Own Correspondents*)

LONDON.—We illustrate on the previous page part of an altar rail designed by Mr. John T. Lee, F.R.I.B.A., for St. Luke's Church, Sevenoaks. Both the design and the material used for the rail, the sill, and the uprights, are appropriately derived from the oak tree, while the *repoussé* brass work adds to the effectiveness of the whole.

That law is not always identical with justice was conspicuously shown by the case of the United Arts Club which came before the courts at the end of July. The club had been regularly paying rent for its quarters in King Street, St. James's, to its immediate landlords, Willis's Restaurant Company, but this company having fallen into arrears to the extent of some £2,000 for rent due to the superior landlords, Messrs. Robinson and Fisher, the well-known firm of auctioneers, the latter exercised the right given them by the law and distrained on the whole of the premises leased to the Restaurant Company, including the portion sublet to the United Arts Club, and including also the pictures that happened to be on the premises at the time (the club has been holding quarterly exhibitions of pictures, and apparently there were a large number of works on show at the time the superior landlords distrained). The club at once applied to the Court of Chancery to interdict the sale of these pictures, but Mr. Justice Neville, who heard the case, while expressing himself very strongly as to the "monstrous state of the law," was unable to grant the injunction sought. We understand that the club has decided to appeal from the Judge's decision, but the appeal cannot be heard until the end of October when the courts resume their sittings; and in the meantime the pictures cannot be removed from the premises. Attention was called to the case in the House of Commons last month, but the Attorney-General held out no hope of early legislation to remedy the unjust state of the law disclosed by it.

But a little while since the privileges of our exhibitions were extended only to drawings which had the appearance of what was termed "finish," the methods by which such appearance was obtained

being a secondary consideration. There are quarters now, however, in which encouragement is given to other merits, such as sensibility of line. Independent existence as an art is thus almost again restored to drawing, after a period of eclipse. The studies by the Hon. Neville Lytton, Mr. William Orpen and Mr. Muirhead Bone, which we reproduce, are interesting as the work of artists concerned in this renaissance. In the case of Mr. Muirhead Bone we illustrate some of his slighter efforts, for in his artistic shorthand he is as happy as in his finished drawings, being always at his best in work done under the direct stimulus of the movement of life. It is by such notes as these, which overflow his sketch-book, that we are enabled to estimate the resources of



FROM A DRAWING IN RED CHALK
BY THE HON. NEVILLE LYTTON



FROM A STUDY IN RED CHALK
BY THE HON. NEVILLE LYTTON



LEAD PENCIL SKETCH
BY W. ORPEN

Studio-Talk



SKETCH IN LEAD PENCIL

BY MUIRHEAD BONE

his art, and the richness of the vein which his sympathy has discovered in the everyday aspects of the streets. Perhaps, though, it is a hint that we should not take his artistic persiflage too seriously that in one little sketch the name on a brewer's dray has been spelt with so much deliberation.

artists a tendency to gloom is noticeable, which Whistler, evidently their master, proved was not the necessary adjunct of low-toned painting.

We reproduce a pastel and a water-colour by Mrs. Mabelle Unwin, whose exhibits at the Society

tion. A more serious phase of his art was seen in a drawing of St. James's Hall which he made when that building was in course of demolition, and which was a notable feature at a recent exhibition of the New English Art Club.

The exhibition of Mr. Paul Maitland's paintings at the Paterson Gallery, Bond Street, showed that painter's always interesting work to advantage. His only rival in a certain delicate manipulation of the oil medium and refinement of view was his pupil, the late Mr. W. Osborn, of whose work some specimens were also to be seen on this occasion. Perhaps the latter's was the purer sense of colour, though in the pictures of both of these



SKETCH IN LEAD PENCIL

BY MUIRHEAD BONE



"MARCH WINDS" (PASTEL)
(See also page 313)

BY F. MABELLE UNWIN

of Women Artists and elsewhere we have before this had occasion to notice. To express the charm

National History Museum, South Kensington, proved in some respects more worthy of attention

of childhood is nearly always the motive of her brush. Of her success in this the pastel *March Winds*, here reproduced, speaks for itself. Her work has many pleasant qualities in colour and design which heighten the attractiveness of her always well-chosen subjects.

In his clever water-colours of London subjects (of which an example was given in our February number) Mr. W. Walcot is greatly assisted by the knowledge which his training as an architect has given him. No doubt to qualities thus imparted to his work is largely due his success in giving an illusion of moving traffic against a background of London architecture. His drawings catch more than a little of that spirit of haste and bustle which is the pervading one in the London streets.

Without displaying any features of exceptional interest the exhibition of works by the students of the Royal College of Art, held last month in a building behind the



"THE HORSE GUARDS, WHITEHALL" (In the possession of F. Garrett, Esq.)

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BY W. WALCOT



"CHAPEL OF HENRY VII., WESTMINSTER ABBEY." FROM THE WATER-COLOUR BY W. WALCOT.
(In the possession of the Rev. H. A. Stanton.)

Studio-Talk



"PICCADILLY"

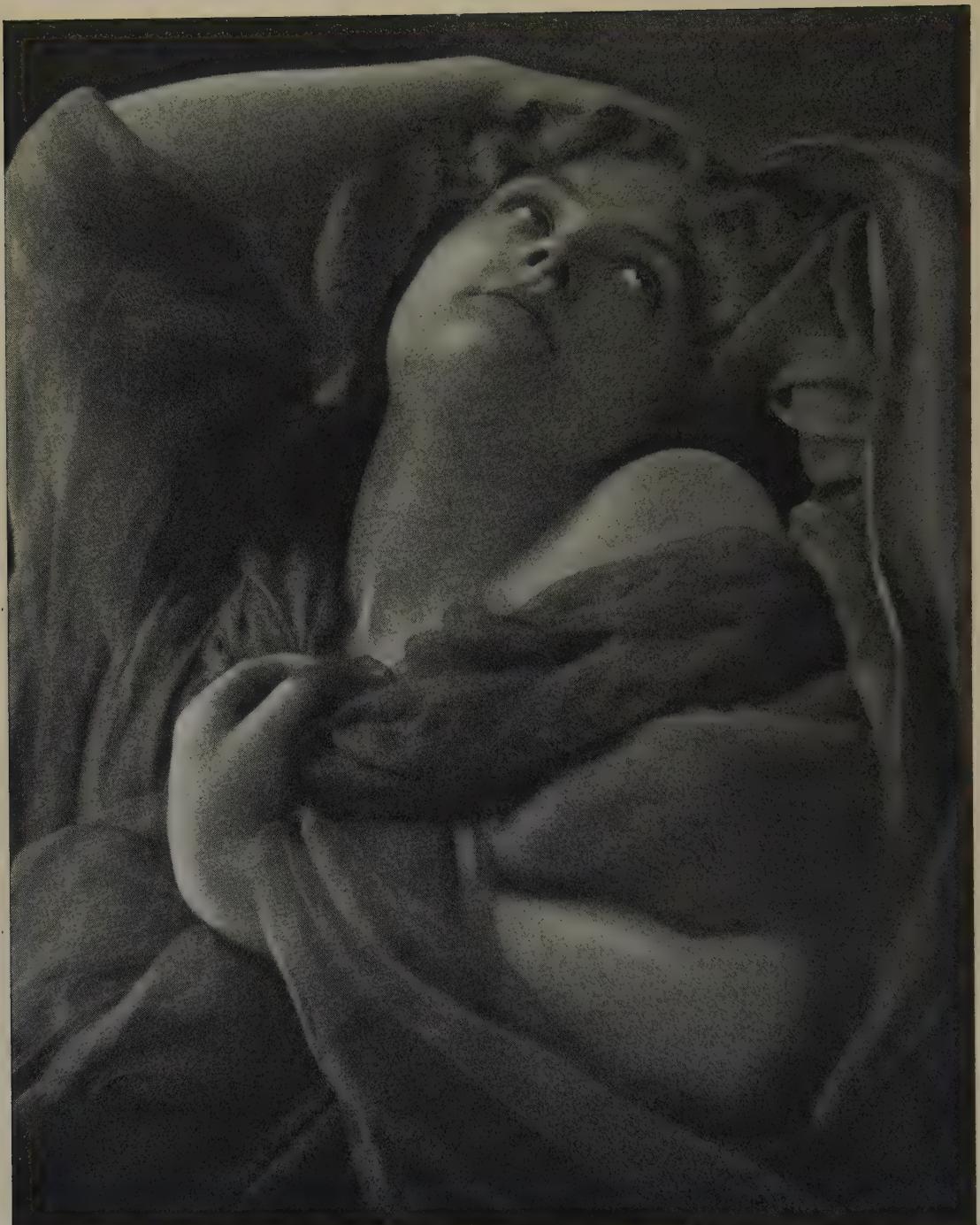
(In the possession of F. Garrett, Esq.)

BY W. WALCOT



"KINGSWAY"

BY W. WALCOT



FROM A PHOTOGRAPH
BY S. ELWIN NEAME

Studio-Talk

than the National Competitions Exhibition, which took place at the same time in the Indian Section of the Victoria and Albert Museum, and fully dealt with elsewhere in this number. Amongst the decorative paintings exhibited by the students of the Royal College were several compositions which showed originality in conception and poetic imaginativeness. Full scope being given to the individuality of the young artist, it is not surprising to find some of the designs bordering on the grotesque. Nevertheless the freedom from convention which characterised the collection was, on the whole, stimulating and hopeful. Of the larger drawings *The Gates of Life*, by Mr. T. Lewis, showed undoubted merit both in the conception and execution of a rather

ambitious composition. Influenced to some extent by the creations of Puvis de Chavannes, the artist has endeavoured, and not altogether unsuccessfully, to introduce a dramatic note, without detracting from the decorative qualities of the whole. *Humanity Unveiling Nature*, by Miss Amy K. Browning, was another ambitious work, but lacking the higher decorative qualities of the design just referred to. Mr. A. Mackinder's *Henry III. granting Charter to Newcastle to sink Coal Shafts*, displayed sound draughtsmanship and a right feeling for the balance of the composition; while his *Finding of Dechtire* and *Setanta earns the name of Cuchulain* were amongst the best of the smaller designs.



"THE STORY BOOK"

(See also p. 308)

BY F. MABELLE UNWIN



PHOTOGRAPHIC STUDY

BY S. ELWIN NEAME

We here reproduce two photographic studies of drapery by Mr. S. Elwin Neame, who has devoted much thought and experiment to the subject. The disposition of drapery upon the figure has always

Studio-Talk

tested the degree of taste possessed by artists before ever pencil is put to paper, when selection and treatment come into play. In the case of photography everything depends upon the first arrangement, which calls for unfailing taste and a knowledge of tradition.

We reproduce as a supplement a water-colour drawing of the famous *Bridge of Sighs* in Venice, by the late C. E. Holloway, of whose works an exhibition was recently held at the Baillie Galleries. The name of Whistler is associated with that of Holloway, whose neglected art he befriended. There can be little doubt that in his own art Whistler owed something to Holloway. They were drawn to similar subjects, such as the River Thames and Venice, and Holloway's more prosaic brush perhaps suggested to Whistler aspects of both which in his own art he rendered with such beauty.

The exhibitions held in London during the months of August and September are usually of such moderate interest that the collection of paintings and water-colours now on view at the Leicester



MEDALLION PORTRAIT OF KING EDWARD VII.
FOR MONUMENT AT MARIENBAD

BY GUSTAV GURSCHNER



MEDALLION PORTRAIT OF KAISER FRANZ JOSEF
FOR MONUMENT AT MARIENBAD

BY GUSTAV GURSCHNER

Galleries should prove a boon to the many visitors who only come to the Metropolis during the holiday season. Here will be found a limited number of pictures by well-known artists, several of which will well repay careful study. The water-colours are the more interesting, comprising as they do drawings by such acknowledged masters as Turner, David Cox, Peter de Wint, George Barret, Samuel Prout, David Roberts, James Holland, William Hunt, J. S. Cotman, Tom Collier, and E. M. Wimperis, together with an impressive piece by Mr. Arthur Severn, called *Sunrise at Sea*, in which the general tonality and atmospheric qualities are particularly fine. Amongst the paintings *The Waterfall*, by Mr. Wilson Steer, shows dignity of conception and is rendered with strength and lofty simplicity. Mr. John Lavery is represented by three examples, of which *The Lady in Black* is the most important. Mr. Charles Conder's *Au bord de la mer* is a beautiful colour harmony, while *A Blue Seascape*, by Henry Moore, shows the finest qualities of the marine painter's art.

VIENNA.—When some two years ago the citizens of Marienbad decided to erect a monument to commemorate the memorable meeting of the two monarchs, the Emperor Francis Joseph and King Edward VII. of



FROM THE WATER-COLOUR IN THE POSSESSION OF T. WAY, ESQ.



THE BRIDGE OF SIGHs, BY C. E. HOLLOWAY.

Studio-Talk

England, Gustav Gurschner was entrusted with the task, which he has ably fulfilled. It was no easy task which the sculptor undertook, for there were many difficulties in the way even after the form it was to take was definitely fixed upon. The features of the Emperor were familiar to him, but it was otherwise with the King. With his usual thought and kindness, King Edward smoothed the way by sitting to the sculptor four times during his stay in Marienbad last year and once in London, whither the sculptor had followed him. The King is highly satisfied with the medallion portrait of himself, which is a dignified work. The artist has brought out the characteristic lines of his face, and the likeness is unmistakable. That of the Emperor Francis Joseph is equally good, though his Majesty, owing to his advanced age and the need for avoiding fatigue, did not sit to Herr Gurschner. Still, in this case also, the portrait has been pronounced by those in intimate intercourse with the Emperor to be an excellent likeness.

The monument of which these medallions form part is also the work of Herr Gurschner. It is of finely-hewn, unpolished granite of a soft grey tone,

and with the socle, which is slightly curved, is over thirteen feet high. The medallions are twenty inches in diameter, and have been executed in bronze; they occupy the face of the stone, which also bears an inscription relating to the event commemorated. On either side are two pilasters about eight feet high with seats between, also of grey granite, the whole forming almost a semi-circle. The pilasters are ornamented with bronze crowns of the monarchs, and surmounted by bronze-gilt Etruscan vases with a rich patina, and containing plants and flowers. The whole is something entirely new in monumental sculpture, for this mixture of bronze patina and hewn granite has never been used in this connection in Austria. The monument is situated in an ornamental garden at the head of a walk which was specially made for the use of King Edward, so that he might be far from the "madding crowd," and yet one of them. Herr Gurschner has achieved a real work of art, which will be an ornament to Marienbad.

Friedrich Gornik, of whose plastic productions some examples are here reproduced, is a native of Carinthia, and began his career as a student at the Fachschule in Villach, one of the best-known



"DRAUGHT HORSES"

MODELED BY FRIEDRICH GORNICK
EXECUTED BY A. RUBENSTEIN

Studio-Talk

schools for wood-carving in the Imperial dominions. He was then but fourteen, but as he showed unusual ability at the end of the four-years' course of instruction there, he was awarded a stipend in order that he might continue his studies at the Kunstgewerbeschule in Vienna. Before entering this institution, however, he studied for a year under Theodor Charlemont, an artist of sound judgment, and possessing unusual merits as a teacher. At Vienna he was first a pupil of Professor Breitner, and later, when the school was re-modelled by Baron Myrbach, the young sculptor entered the class of Professor Strasser, one of the leaders of the Secession, appointed at the same time as Professors Hoffmann, Moser, and other moderns. Gornik quickly distinguished himself as a student in Vienna, and at the end of his course was awarded a travelling scholarship in order that he might study the plastic art of other nations.

Gornik early developed a taste for animal sculpture, and in the zoological gardens at Schönbrunn in the grounds of the famous castle, he found sufficient and varied material for studying them from nature. These studies were carried on at a time when garden architecture was beginning to claim

more and more attention on the part of artists of the modern school, and Gornik also turned his thoughts in this direction, one of the results being *The Lovers*—a work showing how closely Gornik has studied animal nature. The modelling of this feline couple is vigorous and full of feeling, while the facial characteristics are aptly rendered, as also is that suppleness of limb and body which distinguishes animals of this kind.

Not content to confine his studies to the wild animals at Schönbrunn, Gornik turned his attention to the domestic animals he had been familiar with in his country home—the oxen and horses employed in husbandry. Both in the *Team of Oxen* and *Draught Horses* there is something almost human in the dignity with which these toilers are invested. Remarkable too for its powerful delineation is the *Troika*, which was lately exhibited at the Künstlerhaus and so impressed the Kaiser that he bought it. Nor has he restricted himself to animals, though it is here that his particular gifts are revealed most conspicuously. Among other human subjects he has modelled, the *Wrestler* may be mentioned as an example of this talented young sculptor's vigorous manipulation.

A. S. L.



"TROIKA" (BRONZE)

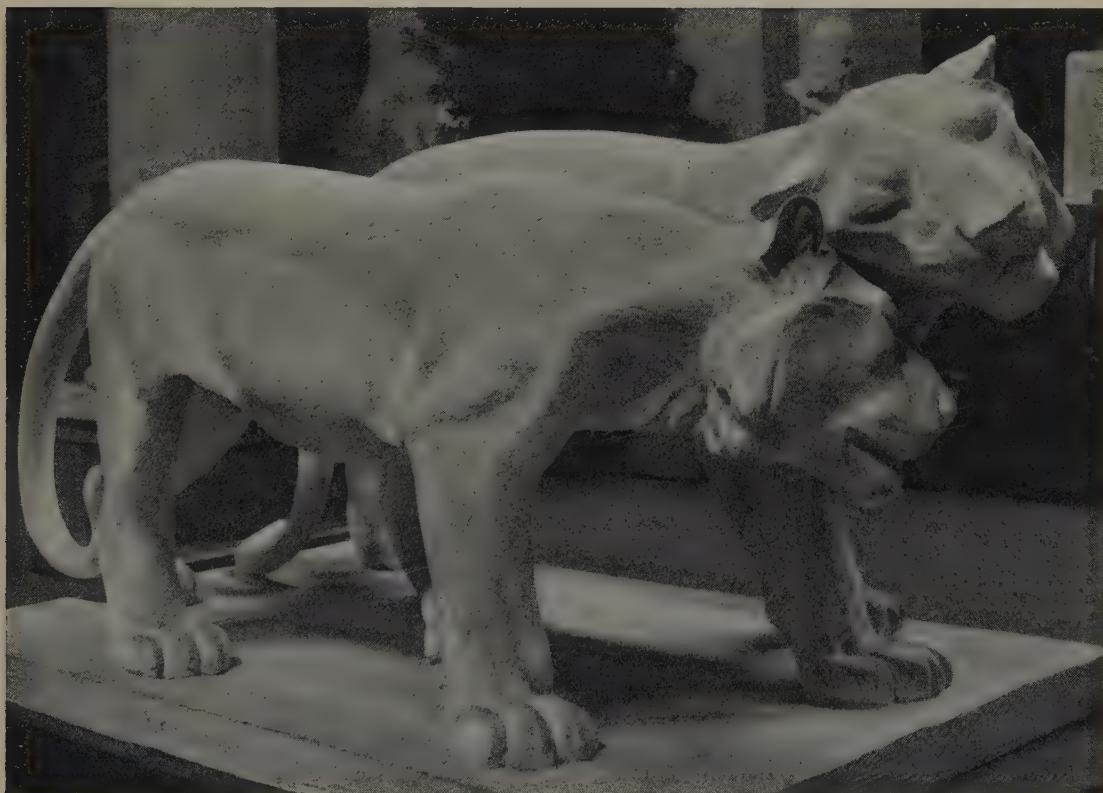
BY FRIEDRICH GORNIK
EXECUTED BY A. RUBENSTEIN

Studio-Talk



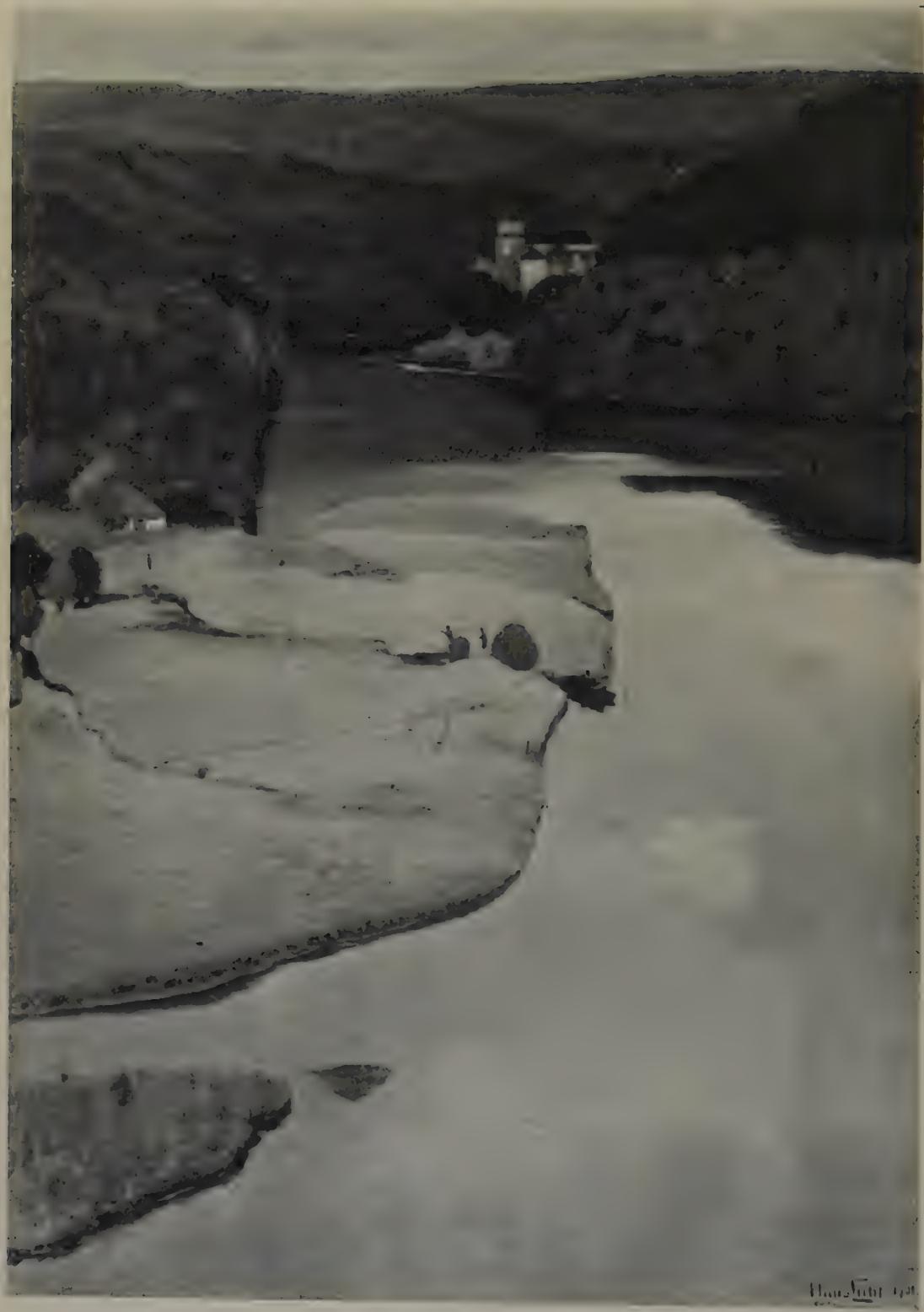
"TEAM OF OXEN" (BRONZE)

MODELLLED BY FRIEDRICH GORNIK
EXECUTED BY R. LEITNER



"THE LOVERS"

BY FRIEDRICH GORNIK



"ON THE MULDE"
BY HANS LICHT

Studio-Talk

BERLIN.—An exhibition of the studies and drawings of Count Leopold von Kalckreuth has been on view at the Cassirer Gallery. We enjoyed the patient love of a student of nature, and that delicate rendering of every-day life in the home and the fields which is the source of the painter's inspiration. A sober realism does not look out for things of beauty, but problems of light and air are carefully studied, and we sometimes feel the touch of a loving soul.

One of the most promising young landscape painters, Hans Licht, is to be seen to great advantage in the Künstlerhaus Gallery, and readers of **THE STUDIO** will be interested in seeing the example of his work here reproduced.

At Fritz Gurlitt's Gallery recently there was an interesting exhibition of landscapes by Paul Thiem. These landscapes are confessions of quiet German "Heimatgefühl" (home-feeling). The painter is a son of the distinguished Berlin collector, Adolph Thiem, whose treasures are now in the Kaiser Fredrich Museum.

The future of German applied arts has been unceasingly debated since the important Dresden exhibition closed its doors. There are pessimists who conclude from this great review only a return to past styles. Biedermeier is the craze of the day—Biedermeier for home arts, for high art, and literature. Two Biedermeier exhibitions have recently been revivifying the Alt-Berlin of 1820—1860. Optimists only speak of the new style. We cannot yet quite specify this new style at the present moment, but we have certainly every reason to expect it. Biedermeier, the last pure phase of German art, seems a

healthy connecting-link between tradition and modernism. Although our Berlin decorative artists enjoy no State protection, as do the Vienna, Munich, Dresden, and Darmstadt guilds, although they are real stepchildren of the public, yet their strong development shows their vital force. Events such as the appointment of Professor Messel as "Hof-Architekt," of Professor Bruno Paul to the post of Director of the Royal School of Applied Art, the introduction of a series of lectures on "Moderne Kunstgewerbe" in the lately-opened Handelshochschule (Commercial High School), are hopeful signs of good times coming for Berlin applied art. A group of our strongest talents, such as Albert Gessner, Curt Stoeving, Grenander, August Endell, Rudolf and Fia Wille, Sepp Kaiser, Mohrbutter, Schmuz-Baudiss, Mutz, have banded together to form the "Werkring." This association does not



VIEW OF DINKELSBÜHL (Photo: Hanfstaengl, Munich) BY PAUL THIEM



NYMPHENBURG PORCELAIN FIGURE
DESIGNED BY JOSEPH WACKERLE

pledge its members to certain dogmas; it leaves them free to follow their own artistic bent, only strengthening their aspirations by the community of aim and by *camaraderie*. It seems that the strongest impulse is traceable from Scotland, England, and Vienna, yet there are unmistakable personal notes.

Visitors to the Bruno Paul rooms in the Grosse Berliner Kunstausstellung cannot fail to have noticed the porcelain figures of the Munich sculptor Joseph Wackerle. This artist is at present occupied at the famous Nymphenburg manufactory, which is bent on augmenting its long established reputation. He adores the fine material he so deftly manipulates and thinks it quite as fit for our time as for the Rococo and Louis Seize. He tries to make it particularly effective by original designs. He either leaves his figures white or colours them in strong but most harmonious tones under the glaze. This method is adopted for the first time in porcelain figures, and Wackerle

hopes to procure many surprises by this proceeding. His favourite model is a rather repulsive elderly coquette who might have fascinated the pencil of Beardsley or the pen of Prévost. She is quite as fit in her lengthy grace to pose in up-to-date *chic* as in old-fashioned style. She can serve for the expression of the perverse, the comic and the homely. In each position and costume the artist understands how to make her perfectly convincing by his very precise and sharp-lined modelling. This is at once so evident that we do not even miss colour in the white figures. Wackerle may be destined to immortalise modern female types in porcelain portraits.

August Endell, one of those named above as having united to form a "Werkring," is causing great astonishment in connoisseur circles with his new building at the Hakesche Markt. In Munich several years ago he, with Van der Velde and Obrist, formed the revolutionary trio which stood up for modern ideas. There his Elvira Studio was as much criticised for eccentricity as, later on, his Wolzogen Theatre in Berlin. Yet Endell was only groping after the way which to-day he is treading with perfect clearness. He always wished for the new style, now he knows it can be realised



NYMPHENBURG PORCELAIN DESIGNED BY J. WACKERLE

Studio-Talk



STAIRCASE OF THE HAKESCHE HOUSE, BERLIN
AUG. ENDELL, ARCHITECT

by a far deeper study of nature and, before all, by the sovereign inventive faculty of genius. Imitation and eclecticism are in his opinion the death of development. He is convinced that modern times, with their utilisation of scientific results and machine work, demand new artistic utterances. We see an architectural energy at work which is able to shape masses under the compulsion of one dominating idea, and to accentuate and vary this idea by an infinitude of detail. We sometimes seem to feel in vaulting lines and undulations the spirit of barockism, or, in vertical structures, the Gothic spirit. We are reminded of the Orient and of the Occident, but an unflinching will always evolves a personal vision.

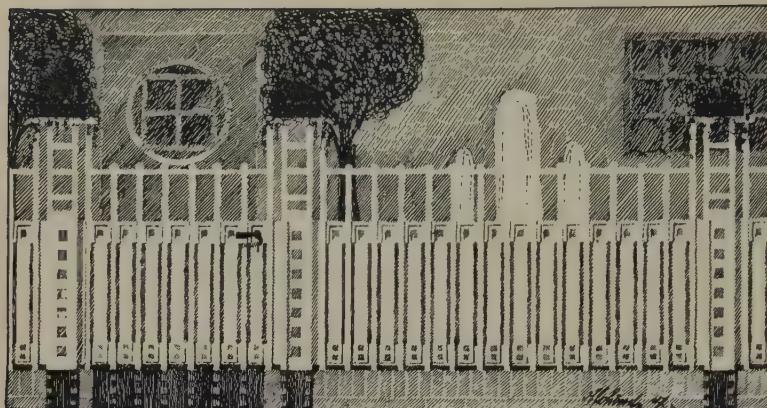
Our illustrations give an idea of Endell's inventiveness in the disposition of space and in the detail. The small hall in the Hakesche Haus can be easily divided into two rooms, and the weight of the ceiling is made light by a most original structure of the column-capitals. The staircase shows a peculiar use of the walls and very original columns.

Throughout this undertaking, and especially in the large festival hall, Endell reveals himself not only as a student of nature, but as her spy. He is not content with external forms, but seeks to penetrate the secrets of inner structure—the life principle. Leaves, insects, primitive plants and animals, or rather their fibres, veins, tissues and skeletons are the domain of his investigations, and what he discovers is disclosed in the sprouting and bristling, the flickering and crinkling of his ornaments. We may call him queer, sometimes almost pathologic, but his architectural discipline always fills us with confidence.

Otto Schulz, a young and highly talented architect, is a pupil of Professor Alfred Grenander in the Berlin Royal Arts and Crafts School. His excellent pen drawings have won the first prize in a competition given by a trade journal. The task was a design for a garden-house and another for a garden-fence. Otto Schulz sent in two solutions for each theme, and his designs pleased by their unpretentiousness and



SMALL HALL, HAKESCHE HOUSE, BERLIN
AUG. ENDELL, ARCHITECT



GARDEN FENCE

BY OTTO SCHULZ

practicability. He drew an octagonal and a quadrangular pavilion, each covered with a roof of shingle-wood. The particular charm of these competitive works lay in the exquisiteness of Schulz's architectural drawing.

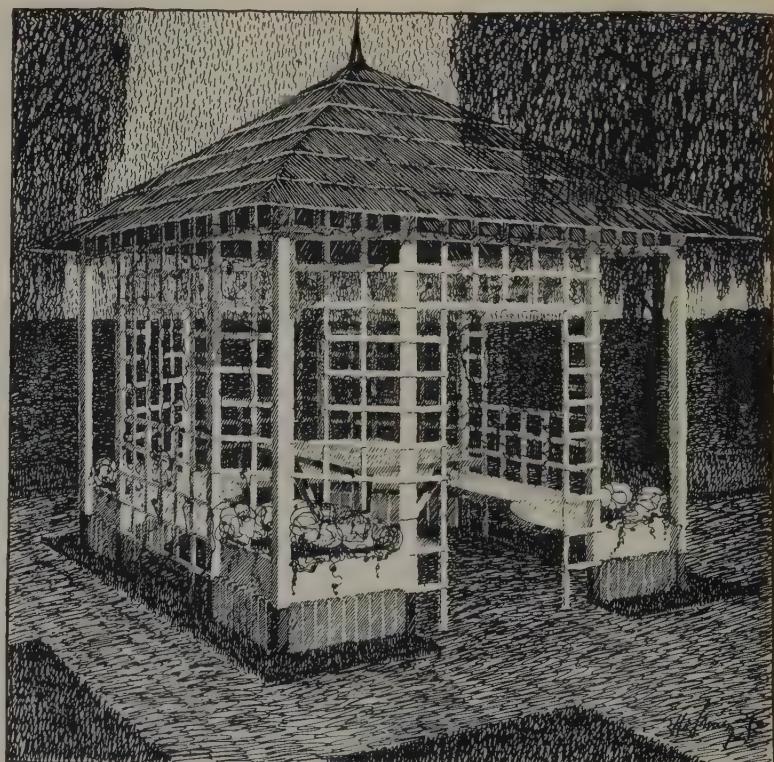
The Secession has made an effort to assume a particularly German character this year, and the result is a very interesting exhibition. There is a good deal of strong work and some really refined productions. Max Liebermann is on a classic height in most of his works between 1876-1896, but his latest *coup de force*, the portrait group of the *Hamburg Professors* impresses one in many respects as unsatisfactory. Louis Corinth is the only one among German artists with a Rubenese vein, but void of the Flemish grandseigneur's quality of noblesse. Max Slevogt cultivates interesting colour-schemes and vivid delineation, and Leistikow's landscapes sound the rhapsodic note as strongly as the idyllic. Ulrich Hübner's pictures from the North German waterside carry the freshness of breeze and flood with them, and Heinrich Hübner understands how to add interesting features to the quiet charm of re-

fined *intérieur*s. The Secession is especially the place for the exhibition of the nude, in which, however, the modesty of nature is, I am afraid, sometimes lost sight of. It has some interesting portraits to offer by Linde-Walther, von Kardorff, von König, Breyer, Dora Hitz and Maurer, and some strongly rendered naturalistic subjects by Count Kalckreuth, Franck, Bischoff-Culm, and

Charlotte Berend. That still-life in its utmost refinement is becoming a prominent feature here is significant, and may, it is hoped, tend towards a more peaceable spirit in this dissident art centre.

J. J.

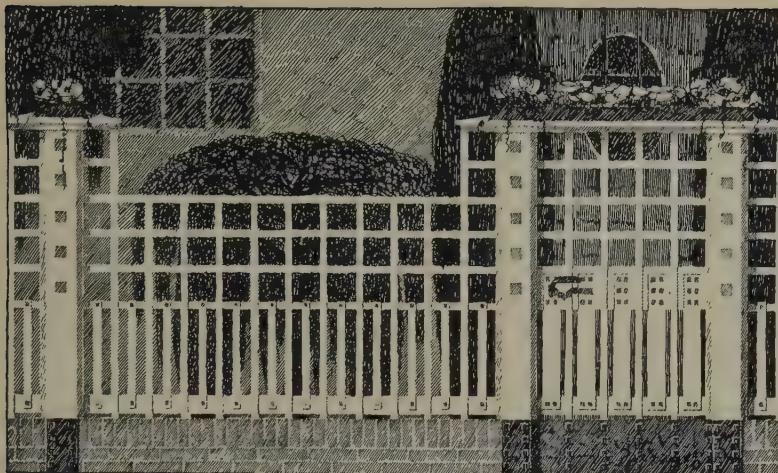
AMSTERDAM.—With the renaissance of our national art of painting in the last four decades of the nineteenth century, there was a kindred revival of the graphic



SUMMER HOUSE

BY OTTO SCHULZ

Studio-Talk



GARDEN TERRACE

BY OTTO SCHULZ

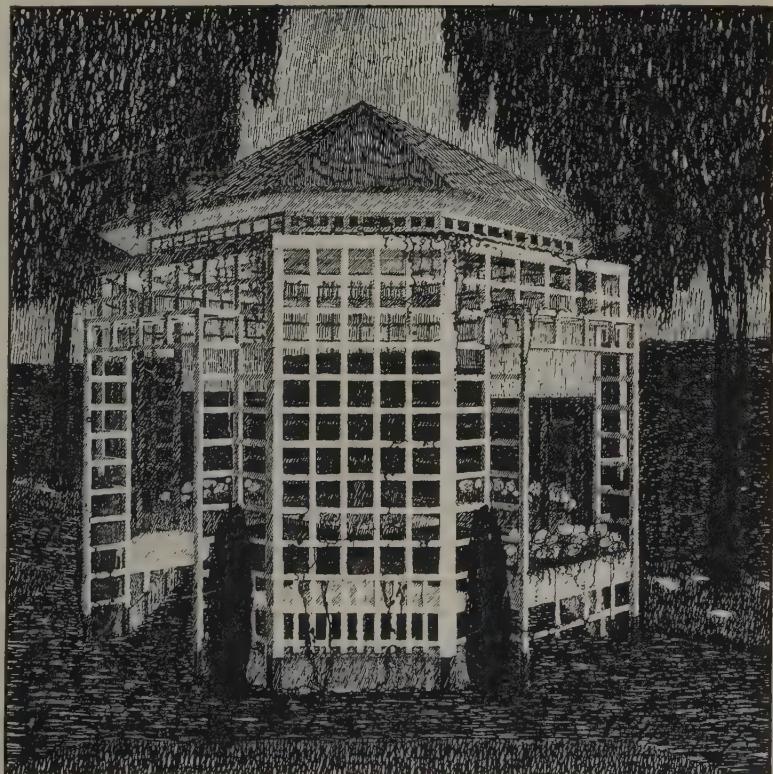
arts which claims the attention of the serious student who wishes to clearly understand the importance of the recent art-movement in Holland. It was only natural that artists who, like the brothers Maris, like Mauve, Bosboom, and those other gifted workers who took up the historic line joining them *via* the Barbizon school and England (onstable) with their ancestors of the seventeenth century, should take a profound interest in and show a well-understood admiration for the masterpieces of graphic art produced in those long by-gone days. Could they have found a better teacher than Rembrandt?

However, it was not by those I have named that graphic art has attained to the position it now holds. The original plates by an Anton Mauve are limited to eighteen, the number of James Maris's graphic works is not half a dozen, those of his brother Matthew may be ten or eleven. It was a younger generation which made its glorious fight at the Paris Exhibition in 1900, where, in the graphic department, Marius Bauer, then thirty years of age, stood in the front row, equally admired and

rewarded with Whistler, Koepping, and Anders Zorn, and where Witsen, Dupont, de Zwart, Zilcken, and so many others found well-merited reward in the praise of the French artists and critics. It was about the time of the "Nederlandsche Etsclub" (Netherland Society of Painter - Etchers) which, during its brief existence, did much to foster an interest in original black and white work. Here, as everywhere, however, the pleasure of looking at

prints and collecting them never became so popular as the appreciation for pictures, and Holland being but a small country the short life of the society may be explained.

This summer two coincident exhibitions have again drawn public attention to graphic art. The two leading art societies at Amsterdam, the Societas



SUMMER HOUSE

BY OTTO SCHULZ

Studio-Talk

Arti et Amicitiae and St. Lucas, both organised an exhibition of original etchings, engravings and lithographs by their members, and (in the former) by their immediate predecessors. Thus, at the Art Society's we found a nearly complete set of Mauve's etchings. An important selection was also exhibited from the work by Witsen Dupont, de Zwart, and especially by Bauer, one of whose recent works was reproduced in the June number of this magazine. Willem de Zwart's work is not yet esteemed outside Holland as much as it deserves; but his original etchings now already surpass the number of one hundred. Another promising young engraver and lithographic artist made his first appearance in Amsterdam at St. Lucas. I must note also the names of some other young artists whose graphic productions are worth attention and who exhibited in both collections. They are Haverkamp, Veldheer, Jan Boon, Graadt van Roggen and Derkzen van Angeren. Nor must I omit to mention the twelve relatively small plates exhibited by Mr. Tholen, an artist whose work is appreciated by the Americans still more than by his own countrymen.

DE WM.

DÜSSELDORF.—The Deutsch Nationale Kunstausstellung which is being held here, is, as its title implies, a national display, being restricted to modern German art. It is a comprehensive collection of works by artists of many schools, from Menzel to Liebermann, from Klimt to the old Viennese master, Rudolf Alt. The space at the disposal of the authorities did not impose upon them the necessity of picking and choosing, hence the indiscriminate quality of the show as a whole.

The chief note, the *clou*, so to speak, of the entire display is a really meritorious collection of water-colours—a medium in which English and French artists have made a greater mark of late than German artists. There are good efforts and fair results attained, however, among the Düsseldorf painters themselves in this department. I may mention such men

as Böniger, whose large drawing of three crab-catchers on the coast of Brittany, standing in a boat in the waning twilight, is one of the most able performances. There are also some fine clear drawings in pastel and pencil by Walter Georgi Hambüchen and Max Clarenbach; also by Lissmann (of Hamburg), Bergmann in gouache, and Richter and Hengeler (Münden). Schönleber (of Carlsruhe) contributes some very select examples of landscape, of a serenity rarely equalled. Professor Claus Meyer is represented by *Alt Düsseldorf*, a reminiscence of the old Rhenish town in the middle ages, with its quaint roofs, turrets, and trading craft of the Columbus type, with high forecastle and quarter-deck, anchored on the river.

W. S.

BRUSSELS.—To Victor Gilsoul, whose picture, *Old Embankment at Bruges*, is given as a supplement in this number, an article was devoted in THE STUDIO



"SERSHEIM"

BY GUSTAV SCHÖNLEBER



LANDSCAPE
BY A. HENGELER

about three years ago, and the chief facts of his prolific career and the characteristics of his art were touched upon therein. Few, indeed, among the modern painters of Belgium have risen into prominence so rapidly as Gilsoul. More than twenty years have elapsed since he made his *début* in the Salon here, and he is still barely forty. He is a *plein-air* worker and finds his chief delight in depicting the scenery of Flanders with its windmills, its long lines of trees, and, above all, its pellucid, gently flowing canals linking up the centres of human activity. To a painter of Gilsoul's temperament, Bruges with its wealth of old-world associations could not but have a powerful fascination, as it has, indeed, to many others besides. But how long will the capital of West Flanders continue to exercise this fascination—that is the question prompted by the great event which makes the present year a memorable one in her history. The augmentation of her commercial and industrial life which is almost sure to result now that she has become once more a port with direct access from and to the high seas, is pretty certain to bring with it a transformation in her external appearance. Perhaps there are not a few who look forward with feelings other than pleasurable to the time when Bruges can no longer be called "*la morte*."

B. J.

TALASHKINO, SMOLENSK.—The accompanying illustrations of designs by MM. Röhrich, Zinovief, Maliutin and Princess Tenishev are intended to supplement those which appeared in the July number of THE STUDIO, when M. de Dani'ovicz gave an account of the schools and workshops established and carried on at this place by Princess Tenishev with the assistance of various artists, who, like herself, have at heart the revival of the old Russian peasant crafts. Particular interest attaches to the theatre which the Princess has had erected in proximity to

the ateliers for the purpose of affording healthy recreation for those engaged therein. This theatre, of which illustrations are given of the exterior and the auditorium, was designed by M. Maliutin (who also designed most of the accessories), and is capable of seating two hundred persons. As will be seen (pp. 332-3), it is a one-storey wooden building, well-lighted laterally by a series of windows somewhat close together, the interspaces being occupied by carvings which recall those seen even nowadays on the vessels which pass up and down the Volga and its tributaries and the rivers of Northern Russia. Princess Tenishev has in her museum at Smolensk a remarkable collection of such carvings, some of which go back to the beginning of the seventeenth century, while others belong to the period of Peter the Great and Catherine, and a few to still later times. The auditorium of the Ta'ashkino Theatre is carried out in a restrained style; the ceiling is of plain straight boards; the walls are smooth, surmounted by a cornice forming a broad band of ornament in which the traditional peacock, leaves and flowers form the *motif*; the carved seats are made with the typically Russian high backs; the doors are carved and painted; and the drop-curtain displays a peasant girl playing the dulcimer (*gussli*).



"WINTER"

BY MAX CLARENBACH



"OLD EMBANKMENT AT BRUGES," BY VICTOR GILSOUL.

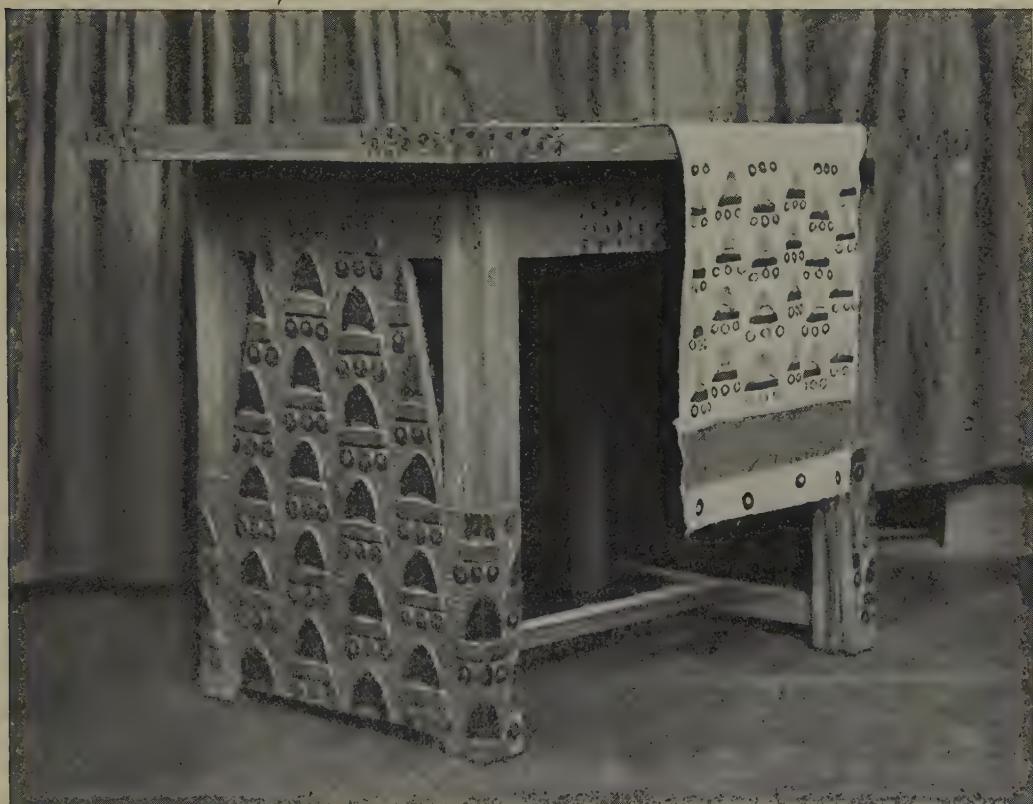


Studio-Talk



DECORATIVE FRIEZE

DESIGNED BY N. RÖHRICH



TABLE

DESIGNED BY A. ZINOVIEF



DECORATIVE FRIEZE

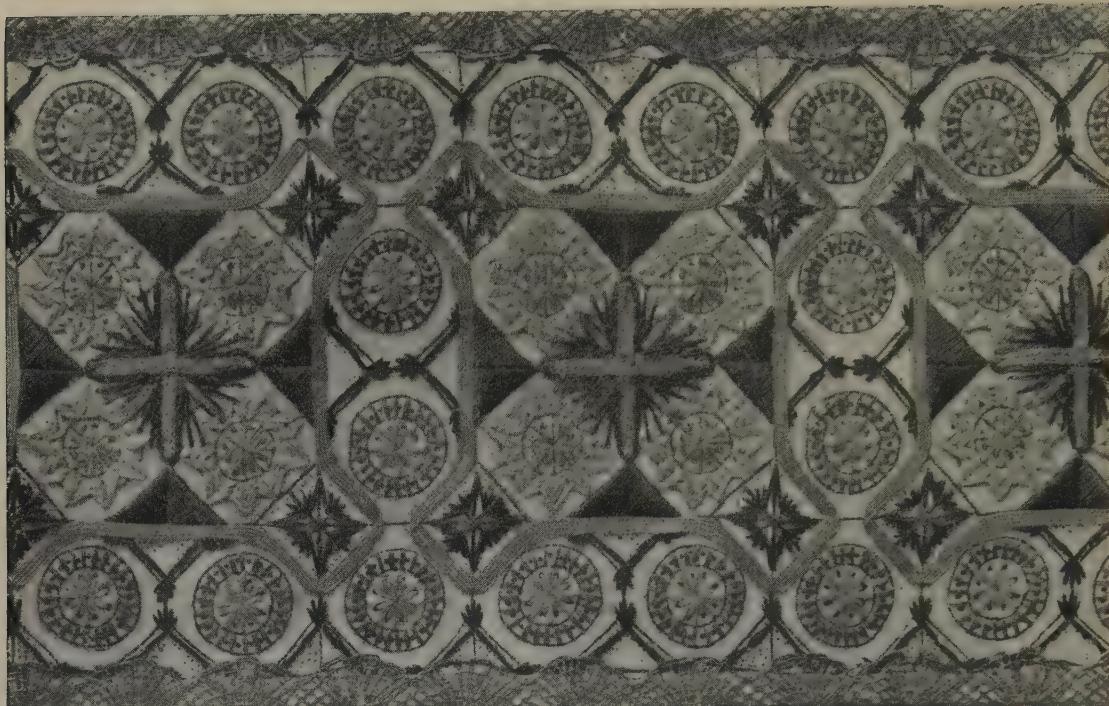
DESIGNED BY N. RÖHRICH



THEATRE AT TALASHKINO
DESIGNED BY S. MALIUTIN



INTERIOR OF THEATRE AT TALASHKINO
DESIGNED BY S. MALIUTIN



PORTION OF EMBROIDERED STOLE

DESIGNED BY PRINCESS TENISHEF (TALASHKINO)

And then not only are the national characteristics seen in every detail of the structure itself, but the little plays and operas performed there under the direction of the indefatigable Princess Tenishef, whose assistants and pupils constitute the *dramatis personæ*, derive their themes from the legendary lore of Old Russia. Princess Tenishef herself often writes the libretto and designs the costumes worn by the performers. The instrument employed for orchestral purposes is the national *balalaika*, and this too has claimed a share of attention on the part of the artist staff connected with the establishment.

REVIEWS AND NOTICES.

The Art of the Greeks. By H. B. WALTERS. (London: Methuen & Co.) 12s. 6d. net.—This book will especially commend itself to artists. The author has thoroughly perceived that the history of Hellenic art derives its significance from the essentially plastic genius of the Greeks, that pursuit of visible beauty which gradually took their art away from the inward and religious significance with which it started. He emphasises the fact that their athleticism, at first entirely religious in its associations, gradually divorced art from religion as the idea of mere physical beauty began to prevail, though it was not until the end of the fifth century that statues were created for a purely aesthetic

end. The author inserts a carefully-arranged chronological scheme of Greek art. He deals in an interesting manner with recent explorations in Crete, which open out a new world of artistic creation and reveal a state of civilisation which seems almost incredible at the remote date of 2000-1500 B.C. In the separation of the art of painting from handicraft, at which point the independent history of Greek painting begins, he remarks the impetus which the new movement received by the changes at Athens under Kimon and Pericles, when public buildings were being erected to commemorate great events and appropriately decorated with frescoes of historical and mythological composition. The chapter on Greek vases will help to dissipate the popular use of the term "Etruscan" in reference to the painted vases of the Greeks. He treats us to exhaustive criticism of Greek gems and coins, and deals very interestingly with the origin of metal-working. As a whole the book is written with singular lucidity and charm, and is evidently the flower of deep and painstaking scholarship. It is attractively bound and profusely illustrated by excellent plates.

The History of Painting. By RICHARD MUTHER, Ph.D. (London and New York: G. P. Putnam's Sons.) Two vols., 21s. net.—Well translated into English, and supplemented by a series of reproductions of typical masterpieces and by an excellent

Reviews and Notices

index giving the dates of the births and deaths of the artists noticed, this new edition of Dr. Muther's well-known work will no doubt find a place in many art libraries. But the praise lavished on it by the American editor will not, we think, be fully endorsed by those familiar with the many authoritative histories of art in circulation on this side of the Atlantic, for the author, though there is a certain originality in his method (which is rather psychological than chronological) does not take the very high rank amongst art critics of the day claimed for him. In spite, however, of certain peculiarities of style, he has brought together in a convenient form a vast amount of information, and now and then hits on a very apt comparison, notably when he calls Jan Steen the "Molière of Dutch painting," and Boucher the Correggio of the Rococo style. Perhaps one of his best essays is that on Rembrandt, with whom he appears to be peculiarly in sympathy, for he recognises very clearly the dual nature of the great master, whose life, dominated from first to last by conflicting influences, was indeed, as he says, "a tragedy of fate."

Canada. Painted by T. MOWER MARTIN, described by WILFRID CAMPBELL. (London: A. & C. Black.) 20s. net.—The author of this new volume on Canada evidently knows the country well, and is to a great extent in touch with its inhabitants, but unfortunately his gift of expression is not altogether equal to the amount of his information. He has much to say, but somehow has not succeeded in saying it effectively. He makes no attempt to write a history of Canada, claiming as his excuse for the omission of what would have been a most interesting record, that the country is a new one, and "not the stage of centuries of human struggle and effort in the sense that European countries are," yet, as a matter of fact, that history has been from the first full of episodes as thrilling as anything that has taken place on this side of the Atlantic. Canada, as the writer himself points out, is the Scotland of America, and he might well have compared the struggle between the French and English there with that between the latter and the Scots before the long feud was ended by the union of the two countries. In dealing with the great towns, however, he fortunately departs from the rule laid down, describing many thrilling episodes connected with their foundation, bringing down their life-stories to the actual present, and taking care in every case to give details that will be of use to the would-be settler, thus adding greatly to the value of his work. The water-colour drawings of Mr. Martin show in a noticeable degree the defects

of his literary collaborator, for with the exception of the mountain views, which are sympathetically interpreted, they are essentially matter-of-fact, topographical rather than artistic, and greatly wanting in poetic feeling.

Essentials in Architecture. By JOHN BELCHER, A.R.A. (London: B. T. Batsford). Cloth, 5s. net; leather, 7s. net. "All good architecture addresses itself to the emotions as well as to the mind. . . . A building, however sound and good on the scientific side, can never be elevated to the rank of architecture by simply dressing it up in ornament. The artistic spirit must be at work from the very first." "Architecture is not a science plus art, but a science interpenetrated in all its methods and applications by the true spirit of art." In such sentences as these, which we find in his introduction, Mr. Belcher sounds the keynote of a book every line of which is pregnant with interest alike to the cultured general reader and to the professional student, whose attention is called to those first principles and ultimate ideals which he is apt to overlook in the maze of practical details. The book treats of architecture as a fine art, and the exposition is conveniently and logically arranged under the heads of Principles, Qualities, Factors, and Materials. The illustrations, which are numerous and well printed, have been specially selected to give point to remarks in the text, and range from buildings of palatial proportions to the humble cottage of the country side.

Pierre Puget: Décorateur et Mariniste. By PHILIPPE AUQUIER. (Paris: D. A. Longuet.) Fr. 50.—Born in 1662, at a time of exceptional naval activity not only in France but in England, Pierre Puget, the contemporary of the famous Secretary of the British Admiralty, Samuel Pepys, enjoyed a great reputation during his lifetime as a designer of the ornamentation of ships, and also some little fame as a painter of marine subjects and sculptor. Before he was seventeen, he is said to have taken a considerable share in the decoration of several vessels that aided in the great naval victory over the Spanish fleet in 1638. At the end of his term of service he went to Italy to study, walking all the way to save expense, and on his return home, five years later, he obtained the important post of Superintendent of the Arsenal of Toulon, which he held for many years, during which some of the finest and most richly-decorated vessels ever produced in France were launched. Unfortunately, however, the sudden change that took place towards the close of the reign of Louis XIV. in the opinion of the authorities as to what was

Reviews and Notices

essential in naval architecture, led to an unexpected check in the brilliant career of the master designer, who found himself without congenial employment just when everything had seemed most promising. He withdrew to Marseilles only to meet with a similar experience there, and though he continued to work in other directions until his death, in 1694, his memory was soon forgotten outside the actual scene of his activity. It was reserved to the present Curator of the Musée des Beaux-Arts at Marseilles to restore to him his true place in the history of decorative art, and to give the public an opportunity of judging for themselves of the beautiful designs that are preserved in that Institution. To the fine reproductions of more than fifty typical drawings, displaying in a remarkable degree Puget's fertile imagination and skill of draughtsmanship, he has added an exhaustive catalogue *raisonné* of all the works of Puget that have been preserved, including paintings, sculptures, and designs for carving.

The Outskirts of the Great City. By MRS. A. G. BELL. With coloured illustrations by ARTHUR G. BELL. (London: Methuen). 6s. net.—Gifted with a fluent and engaging style of writing, Mrs. Bell, in this latest book from her pen, conducts her readers on a tour of the places situated on the fringe of London, recalling the historic associations in which they abound and noting the changes they have undergone down to the present time when these once isolated hamlets and townships have become practically merged in the great metropolis. So great have these changes been that one is apt to forget that many of these places whose vicissitudes Mrs. Bell describes in her entertaining narrative, have their individual histories dating back centuries. With the pictorial accompaniment provided by Mr. Bell, whose excellent and well-chosen illustrations in colour are supplemented by photographic views, the book should not fail to stimulate interest in these time-honoured spots.

Scenes in the Life of Our Lord. Drawn by HAROLD COPPING. Described by HANDLEY C. G. MOULE, D.D., Bishop of Durham. (London: Religious Tract Society.) 16s. net.—The outcome of many months' work in the Holy Land, the water-colour drawings reproduced in this volume well fulfil the aim of the artist, which was to depict Gospel incidents in the actual environment in which they took place. They are strictly realistic, leaving nothing to the imagination, and they make little or no attempt to suggest the spiritual teaching of our Lord; but they are full of human interest, and will serve admirably

to arouse the attention of the young, for whom they are evidently primarily intended. Their draughtsmanship and colouring are good, and their composition natural and effective. The *Miracle of the Loaves and Fishes*, the *Little Child set in the Midst, Lazarus, come forth!* and *Gethsemane* are especially noteworthy, telling their story with simple directness and comparing favourably with other modern interpretations of the same themes, even with those of M. Tissot in his well-known "Life of Christ." The accompanying notes from the eloquent pen of the Bishop of Durham form an excellent supplement to Mr. Copping's illustrations, and the work will no doubt be welcome in many a home, though its high price will probably prevent its use in schools.

The Old Engravers of England. By MALCOLM C. SALAMAN. (London: Cassell & Co.) 5s.—This book deals with the engravers of England in their relation to contemporary life and art. The letterpress is accompanied by forty-eight illustrations—admirably selected from the point of view of suitability to the technical remarks on engraving. The attempt has been made, and made successfully, to trace the art of copper-plate engraving through the most interesting period of its history; but the author tells us he has had no thought for those print-collectors with whom considerations of "state" are more urgent than the appeal of pictorial beauty or human interest. Upon this point we tender the author our congratulations, though we should not be able to do this had the technical side of Mr. Salaman's book suffered from superficial treatment of the subject. For, after all, in dealing with engravings, what is really of value is evident knowledge of the subject and ability to impart some of the pleasures of this branch of knowledge to others. Even if the would-be collector intends to be actuated by the absorbing historical interest attached to engravings, he must seek that human interest at the point where it finds its most worthy and beautiful representation, and be able to distinguish between the excellences of certain states and the absence of beautiful quality in others. This ability is most often an instinct which enables its happy possessor to find interest in the dry side of the knowledge, which is the backbone of any true appreciation. The ideal collector is he who has this instinct, supported by knowledge, but who has also felt the fascination of looking in at all the side-doors upon history which old prints open. Mr. Salaman is such an ideal collector, and so proves himself a true guide for the novice and a companion of the already wise—meeting the

Reviews and Notices

latter on gossipy grounds, in that elusive atmosphere of "tea-cup" times which old engravings more than anything else have the power of reviving.

Art and the Camera. By ANTONY GUEST. (London: G. Bell & Sons.) 6s. net.—Those who in spite of the abundant evidence furnished by the productions of leading photographers in Europe and America, still contend that photography can never come within the category of art, would do well to peruse this volume, the chief aim of which is to set forth the principles underlying artistic work. Mr. Guest's position is a thoroughly sound and reasonable one; he makes no extravagant claims for photography, recognising that only in its higher phases and when controlled by operators who are endowed with artistic feeling can it yield results that can rightly be called artistic. The difference between artistic and mechanical photography is, in fact, pretty much the same as that between artistic and imitative painting; in both cases it depends upon the worker and not upon the implements he uses whether the product is artistic. The numerous reproductions of photographic pictures which accompany Mr. Guest's exposition are from prints by well-known workers in photography, and, though in some cases they hardly do justice to the originals, they disclose qualities which undoubtedly justify their being regarded as works of art.

William Blake. Vol. I.: Illustrations of the Book of Job, with Introduction by LAURENCE BINYON. (London: Methuen.) 21s. net.—Admirers of the work of William Blake, and their numbers have of late years been continually on the increase, will eagerly welcome the very beautiful reproductions of the masterpiece of his maturity—the wonderful series of illustrations of the Book of Job, in which he appears at his best alike as designer and engraver. The subject evidently had a peculiar fascination for Blake, and his marvellous conceptions tell with a convincing force, never surpassed, the pathetic story of the undeserved sufferings of the patriarch and the final triumph of his patient faith in the justice and mercy of God, in spite of all the misery heaped upon him for no apparent reason. In the three introductory essays Mr. Laurence Binyon displays remarkable insight into the character and aims of Blake, and defines his peculiarities with subtle discrimination. Dealing in the first with the poet-painter as a man, in the second essay he proceeds to define the distinctive qualities of Blake's work as an artist, special stress being laid on the fact that in the Job designs the two long conflicting strains in their

author's style, "were grandly married and made one." Of Blake's poetry also he shows himself a most discriminating critic, but it is, perhaps, in his notes on the individual Job engravings that he best shows his appreciation of the essential qualities that set them apart from all previous productions.

The second volume of Dr. de Gray Birch's *History of Scottish Seals* published by Mr. Eneas Mackay of Stirling, was noticed in one of our recent numbers, but as no reference to the first volume has appeared in these columns, we should mention that it deals with the Royal Seals of Scotland, the illustrations, of which there are fifty-three, beginning with the seal of King Duncan II., and ending with the Scottish Seal of King Charles I. of Great Britain. In this volume, as in the second, dealing with the Ecclesiastic and Monastic Seals of Scotland, Dr. Birch brings to bear his extensive knowledge of the subject, an interesting one alike to the historian and archaeologist. The third and fourth volumes which remain to complete the work are to deal respectively with the Seals of Local and Corporate Bodies in Scotland, and Scottish Personal and Family Seals. The price of each volume is 12s. 6d.

The Year-Book of Photography and Amateur's Guide for 1907-8, published by "The Photographic News," under the editorship of Mr. F. J. Mortimer, contains in addition to the usual fund of useful formulæ, data and general information, some thoughtfully written articles by specially qualified writers on the different divisions of photographic work, each of them illustrated by numerous reproductions of appropriate prints. The price of the publication is 1s. in paper; 1s. 6d. in cloth.

For French workers in photography the *Annuaire général et international de la Photographie*, edited by M. Roger Aubry and published by Plon-Nourrit & Cie. (6 frs. cloth), is without a rival. The issue for 1907, which has recently made its appearance, contains numerous essays by recognised authorities, among which we note as especially interesting, an able treatise on the "Chemistry of Photography," by MM. Wallon and Mathet; two brief papers by Abel Buguet on "Radiology and Stereology," one on "Colour Photography," by M. Niewenglowski, and others on "Telephotography," "Stellar Photography," etc. The illustrations throughout are excellent.

Mr. Robert Little, R.W.S., requests us to state that he has no second Christian name. In our article on him last month he was erroneously called Robert W. Little.

The Lay Figure.

THE LAY FIGURE: ON MIS-DIRECTED INGENUITY.

“How true it is that the evil that men do lives after them,” said the Art Critic. “In art, as in morals, the consequences of one wrong step seem to be strangely far-reaching and to lead to developments which could scarcely have been foreseen. One aesthetic mistake is sufficient to set up a false tradition which spreads all over the world and affects generation after generation.”

“Pessimist!” laughed the Man with the Red Tie. “Why this portentous gravity? What friend of yours has been committing unspeakable crimes? Tell us all about it.”

“No friend of mine,” returned the Critic; “I am not bewailing the misdeeds of anyone I know. My complaint is a general one and applies to principles rather than individuals, but I feel that it is justified, nevertheless.”

“No doubt,” said the Man with the Red Tie, “but we want to know what is the meaning of your dark sayings. Who has been setting up false traditions and upsetting the world?”

“Well; you have, of course, heard much of late of the vast commercial advantage which has resulted from the invention of aniline dyes,” said the Critic, “and you have noted, no doubt, how the recent death of the inventor of them has been made the occasion for many enthusiastic comments upon the wonderful nature of his discovery.”

“And quite rightly,” interrupted the Business Man; “the discovery to which you allude is one of the most important that has been made in our time. It has revolutionised many branches of trade, and has had a practically world-wide influence.”

“I know it,” sighed the Critic, “and for that very reason I lament that it should ever have been made. It has put into the hands of commercial men the power of controlling artistic production in a great number of directions, and of dictating the way in which many kinds of art work should be carried out; and when the commercial man gets art under his thumb the result is usually disastrous.”

“Nonsense!” cried the Business Man. “Commerce is the one thing which makes possible the existence of art. Without commercial encouragement the art worker would be helpless and would be starved out of existence.”

“Wait a bit!” broke in the Man with the Red Tie. “Do you really contend that what you call

commercial encouragement promotes the production of good art?”

“Certainly I do,” replied the Business Man; “it provides the art worker with a market for his wares and it helps him to find out in what directions he can most profitably apply his energies. Good art, I take it, is that which is in widest demand, and everything which enlarges the demand tends to improve the general quality of art production.”

“What a creed!” exclaimed the Man with the Red Tie. “I should have said that the art which was in widest demand was usually bad, and that the greater its popularity the worse it became in quality.”

“That is, perhaps, going a little too far,” said the Critic; “but there is a very large amount of truth in what you say. The popular demand is usually for an art of a comparatively low type, and as it is solely with the popular demand that the commercial man concerns himself, it follows that he usually encourages an inferior kind of art production.”

“But what has all this to do with aniline dyes?” asked the Business Man.

“More than you think,” replied the Critic. “The invention of these dyes has put at the disposal of commerce a cheap and effective way of appealing to the popular craving for crudity of colour. The colour effects attainable by means of these dyes please people who know no better—in other words, the majority of the public; and bad though these effects are, they have been accepted by commercial men as establishing a really popular colour standard. As a consequence, by the misdirected ingenuity of a single inventor, the colour taste of the world has been perverted. The mischief began in this country, and like a kind of contagious plague it has spread in every direction with extraordinary rapidity; every nation in turn has caught the infection. Not only has the colour feeling of Europe been demoralised, but we have taught the artists of the East to abandon their splendid colour traditions, and to adopt as a commercial expedient our new aniline convention. We have imposed upon them our crude ideas, and by applying the commercial screw have forced them, our superiors in aesthetic perceptions, to obey our ignorant dictation. The inventor himself is dead, but the evil he has done lives after him; and is being exploited by commercial men for their own advantage. And in this vast development of bad taste, art necessarily goes to the wall. Am I a pessimist? I do not think so.”

THE LAY FIGURE.